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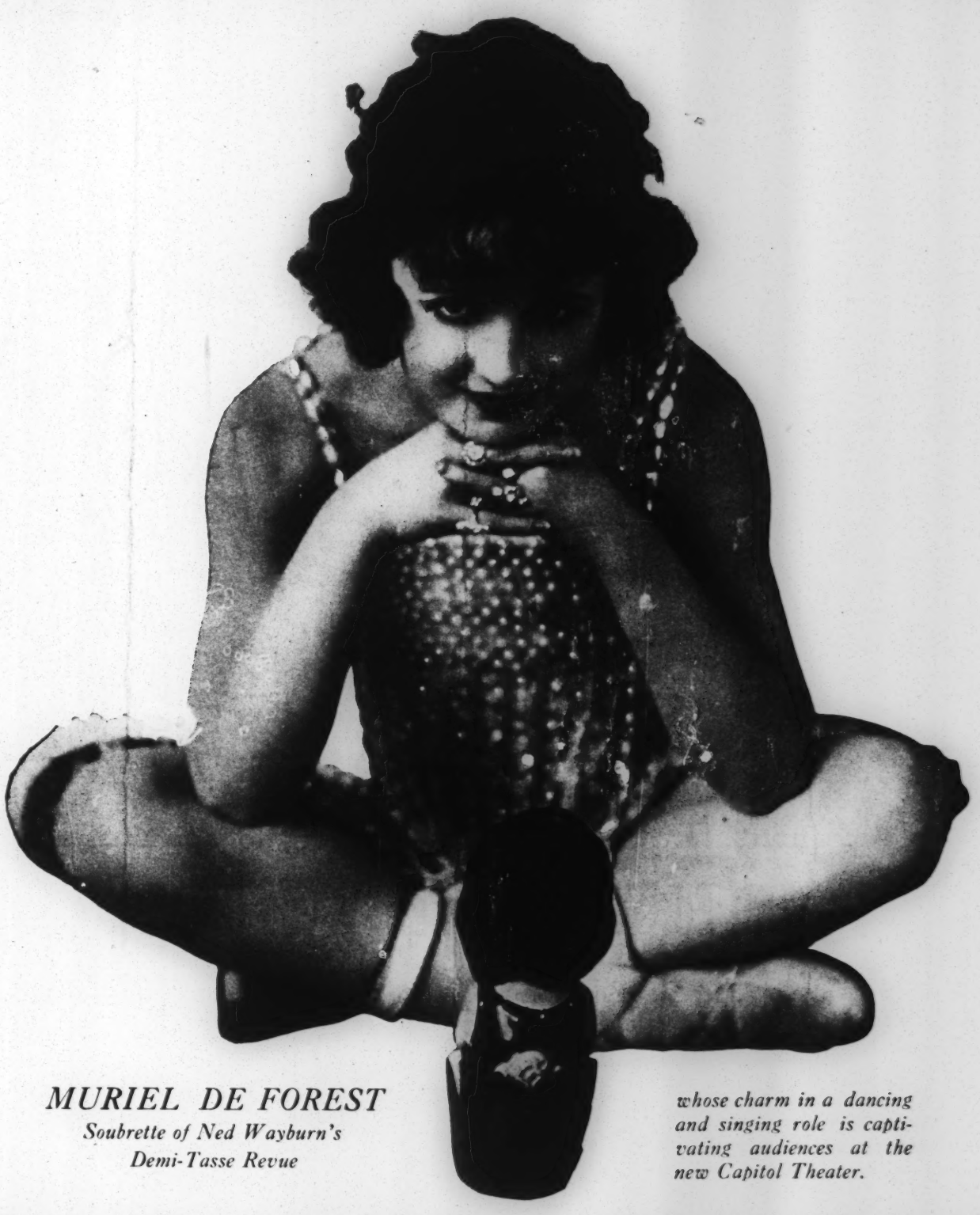

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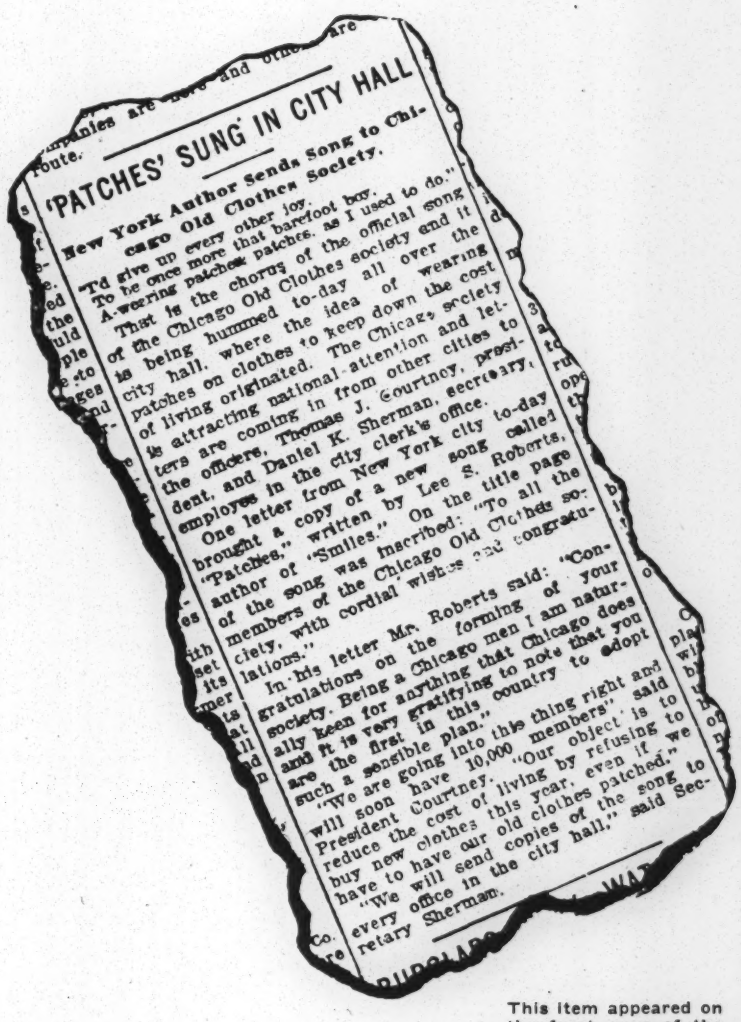

'PATCHES' SUNG IN CITY HALL

New York Author Sends Song to Chicago Old Clothes Society.

"I'd give up every other joy,
To be once more that barefoot boy,
A-wearing patches, patches, as I used to do."

That is the chorus of the official song of the Chicago Old Clothes society and it is being hummed to-day all over the city hall, where the idea of wearing patches on clothes to keep down the cost of living originated. The Chicago society is attracting national attention and letters are coming in from other cities to the officers, Thomas J. Courtney, president, and Daniel K. Sherman, secretary, employes in the city clerk's office.

One letter from New York city to-day brought a copy of a new song called "Patches," written by Lee S. Roberts, author of "Smiles." On the title page of the song was inscribed: "To all the members of the Chicago Old Clothes society, with cordial wishes and congratulations."

In his letter Mr. Roberts said: "Congratulations on the forming of your society. Being a Chicago men I am naturally keen for anything that Chicago does and it is very gratifying to note that you are the first in this country to adopt such a sensible plan."

"We are going into this thing right and will soon have 10,000 members", said President Courtney. "Our object is to reduce the cost of living by refusing to buy new clothes this year, even if we have to have our old clothes patched."

"We will send copies of the song to every office in the city hall," said Secretary Sherman.

This item appeared on the front page of the Chicago Daily News of October 27th, 1919

Societies are organizing to encourage the wearing of patches to combat the High Cost of Living. Soon the world will be wearing and singing "Patches" just as it wore and sung "Smiles"

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THE DRAMATIC MIRROR

LOUIS R. REID, Managing Editor

Shipman's Great Faith—Atwell vs. Luescher—Drama League Expanding—Elsie Janis to Continue to Wear a Helmet—"Tiger Rose", a London Failure—Many Plays Knocking at the Gates

SAMUEL SHIPMAN is convinced he has a great comedy in "First is Last" despite the dramatic reviewers. He has taken over the direction of the play's engagement at the Maxine Elliott Theater and its forthcoming road tour from William Harris, Jr., who was its original sponsor. The author has never lost faith in the comedy and that faith has been rewarded by considerable publicity. The public, however, has not responded in sufficient numbers as yet to place it on the winning side of the ledger and Mr. Shipman has entered the managerial field to see if he can bring the necessary magic to bear upon the play-going purse.

. . .

MOST all successful authors at one time or another feel the urge the become managers. George Broadhurst and Edward Clark are two conspicuous examples. Now comes Anthony Paul Kelly whose large profits from "Three Faces East" have given him confidence to embark upon a managerial enterprise of his own.

. . .

THE battle of the press agents of "the largest theaters in the world" has begun amid a deafening click of the typewriters. Ben Atwell of the Capitol fired the opening shot which heralded the new "house of novelties" as seating 5,327 persons. Immediately, Mark Luescher of the Hippodrome took up a long range artillery position and replied that the "Hippodrome capacity is still 5,374 seats." The war is likely to be exhaustive of adjectives and without definite decision unless there is recourse to a sort of strategy by inviting a group of theatrical reporters to count the seats in the Hippodrome and Capitol and tell the world the result.

. . .

SHARP volleying is heard in another direction—this time in critical circles. Alexander Woolcott gave the readers of his department in the Sunday Times a chuckle when he referred to George Jean Nathan as the successor of William Winter. Not content with this jab Mr. Woolcott aims a machine gun at Mr. Nathan's latest opus, "Comedians All," the casualties disclosing the Smart Set critic as a "pundit." Mr. Nathan is undoubtedly marshalling his adjectives for a mass attack in reply.

. . .

THE Drama League seems to be growing into an institution of practical enterprise—it has heretofore fostered chiefly academic debate—since Kenneth MacGowan has become associated with it. The organization is launching a campaign for better plays—and better audiences. (Certainly the audiences of the early season are big enough.) A membership drive has been started. A series of Sunday afternoon lectures has been planned with such theater uplifters as Walter Pritchard Eaton, Granville Barker, Louis K. Anspacher and Gilbert Cannan as speakers, and, in addition, the presentation of several matinees for children will be guaranteed.

. . .

ELSIE JANIS intends to maintain her military prestige. Charles Dillingham has arranged for a postponement of her foreign tour and she will play at home in an entertainment assisted by former service men, many of whom she knew and worked with in France. The Preliminary billing "commands" everybody to attend the opening performance "in the Academy of Music dugout in Baltimore, November 10, to be entertained by "Elsie and her gang." "Some hoofing and plenty of laughs, bring your gas masks," runs the announcement.

. . .

"TIGER ROSE," which, staged by the careful Belasco, caused most of the critics to sound trumpets of superlatives—the Broadhurstian production of a similar play, "The Storm" made them resort to ridicule—has failed to win London's approval. "Crude melodrama," so runs the London report, "known here as 'blood and thunder' failed to please the highly critical London audiences, which look for better things from the country which gave them Daddy Long Legs, Within the Law, Peg O' My Heart and Romance."

. . .

"BOYS WILL BE BOYS" is to be continued in New York even though a theater has to be specially erected for it. The play is forced to surrender the Belmont Theater to the Theatre Parisien Company, and a syndicate headed by Thomas Gillen, builder of the Vanderbilt and Belmont, has been formed to find a site and erect a playhouse which will continue the Irvin Cobb royalties.

. . .

"FIFTY-FIFTY, LTD." and "Five O'Clock" are other plays which give increasing evidence of popularity but which are compelled by the booking offices to vacate their present homes and seek favor elsewhere. Theaters, however, are at a premium and all kinds of prices are being asked for rentals, owing to the host of attractions ready for New York presentation.

. . .

RELUCTANT to sacrifice the patronage of the money-spending multitudes in New York for a single night the producing managers are presenting all of their plays on Monday rather than stretch them through the week. A play which drew less than $10,000 a week is likely to give way on short notice to an attraction that is knocking at the gates.

THE MIRROR IS

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THE SHOW NEWS WEEKLY

DRAMATIC MIRROR 1639 B'WAY, N. Y. PHONE 5464 CIRCLE CAPITOL THEA. BLDG.

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COURT RENDERS DECISION IN SUIT AGAINST BILLPOSTERS

Under Sherman Anti-Trust Act Plaintiffs Charged Defendants with Restraint of Trade

BEFORE Judge Augustus N. Hand of the United States District Court last week were cases on demurrers by the Associated Billposters and Distributers of the United States et al to the complaints of cerain plaintiffs claiming treble damages for conspiracy to restrain interstate trade or commerce.

In the complaint of Hannah Sullivan, as assignee of C. J. Sullivan Advertising Company versus the Associated Billposters, Judge Hand held that the demurrer in this action because of the plaintiff was without legal capacity to sue was without merit and was overruled.

In the complaint of Charles A. Romsay Company versus the Associated Billposters of the United States and Canada et al, the Court sustained the demurrer of the complaint.

Judge Hand also sustained the demurrer to the complaint in the action of William H. Rankin versus the Associated Billposters, as well as also sustaining the demurrer to a complaint in a similar action brought by Joseph D. McManus against the same defendants.

Sullivan was an independent billposter as well as a solicitor of billposting. McManus was neither a billposter nor solicitor, but a stockholder in three billposting concerns.

The plaintiffs sued for treble damages under the Sherman Anti-Trust Act. The demurrers were interposed to the complaints on the ground that they state no cause of action. Some of the demurring defendants have been engaged in the billposting business and others in soliciting that business, but all are alleged to have been engaged in the above illegal combinations.

The court stated that "if time to plead in the various actions is desired, it will be fixed at the time of the settlement of the judgments, which should be had on notice."

Mrs. Harris to Produce Play

Mrs. Henry B. Harris made announcement last week that she would produce in the near future, "When a Man's a Man," a play by Willard Robertson and Kilbourn Gordon. The play goes into rehearsal at once and it will be presented out of town during November, preliminary to an engagement in a New York theater. This is the first production that Mrs. Harris has made under her own name, although she has been responsible for numbers of productions during the last few years, presented as by the Estate of Henry B. Harris.

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New Cosmo Hamilton Play

Cosmo Hamilton, author of "Scandal," has completed a new comedy. The tentative title is "The Other Man's Wife." Walter Hast will produce it.

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Cortland O. H. Sold

The Opera House at Cortland, N. Y., which has heretofore housed vaudeville and traveling combinations, has been sold by the Dillon Brothers to O. H. Burnham, who has installed a straight picture policy.

Sings Minette Hirst Songs

A joint recital was given recently at the Meadow Club, Southampton, L. I., by Oliver Denton, pianist, and Rafaelo Diaz, the young Metropolitan Opera tenor. The latter sang two songs by Minette Hirst, which aroused enthusiastic applause, and received encores. On Oct. 8th the same songs were included in Mr. Diaz's groups at DeWitt Clinton High School Auditorium, and also Westminster College Chapel, New Wilmington, Pa., on Oct. 10th, where he sang "Not Far Away" and "The Little Drab Wren," these two songs again receiving encores. It is understood that Mrs. Hirst is devoting the entire royalties of her songs toward the musical education of a talented young singer.

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Chaloner Producing Play

John Armstrong Chaloner, who became well known as the author of "Who's Looney Now?", and who for twenty years battled in the courts of New York to set aside a lunacy verdict and finally won his suit, announces that he has not only written a play, "Robbery Under Law," but will also appear as the hero, Chaloner's play being woven around the story of his own life. As Chaloner has plenty of money, the production will unquestionably become a reality.

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May Manage Bushman

A tribute was paid last week to John J. Galvin, manager, Poli's, Wilkes-Barre, when Francis X. Bushman wired him to write his own salary ticket to manage the forthcoming tour of Bushman and Beverly Bayne in "The Master Thief."

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Lillian Fitzgerald Joins

Lillian Fitzgerald, who has been playing vaudeville dates, with Clarence Senna at the piano, was signed by Ed. Wynn last week for his new show that is now in rehearsal.

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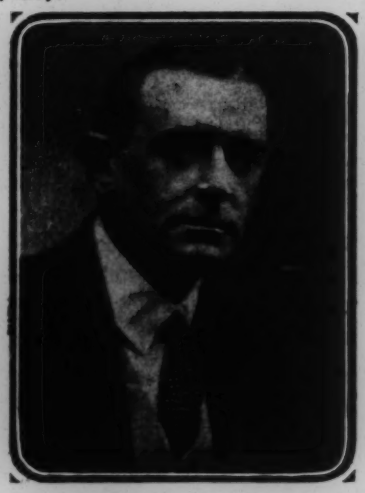

CHARLES CHERRY

Who has been promoted to stardom by Walter Hast in Cosmo Hamilton's comedy, "Scandal." He gives an engaging performance of the hero who attempts to subjugate the "modern society girl"

MAY BUY THEATER

New York Herald to Take Over Manhattan O. H. Site

For some time the New York Herald, at the intersection of Broadway and 33rd Street, has known sooner or later it must vacate its present premises. Meanwhile the Herald, executives have been doing a silent hunt for a new location. It now develops that negotiations have practically reached a stage almost assuring the Herald of the Manhattan Opera House site.

The purchase of the Manhattan, on 34th Street near Eighth Avenue, would give the Herald plenty of room, the Herald to transform or build a new newspaper home on the present site of the Manhattan.

Architects are reported as having drawn up the new plans for the new Herald building on the Manhattan site.

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"Magic Melody" Monday

"The Magic Melody," a romantic play with music, with book and lyrics by Frederic Arnold Kummer and music by Sigmund Romberg, will be the attraction at the Shubert Theater beginning Monday evening, Nov. 10th. The production is made by Wilner and Romberg, a new firm of producers, and included in the cast will be seen Julia Dean, Flavia Arcaro, Eileen Poe, Renee Belting, Bertee Beaumonte, Fay Marbe, Tom McNaughton, Earl Benham, Carmel Myers, Walter Armin and others.

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Cast of "Lost Leader"

The cast of Lennox Robinson's Irish play, "The Lost Leader," as it is now completed, includes: Frank Conroy, Robert T. Haines, J. M. Kerrigan, Mae Melvin, Joseph Macaulay, Edward O'Connor, Hugh Huntley, Frank Compton, Ruth Boyd, Arthur Barry, Rupert Lumley, John Ahearn, Theodore A. Doucet. Rehearsals are now being conducted under direction on Mr. Conroy at the Greenwich Village Theater, where the play is to be presented by William Harris, Jr.

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Theatre Parisien Debut

The new French company for the Theatre Parisien, formerly the Belmont Theater, presented "Chonchette" and "Main Cauche" last Friday in Boston, its first appearance in the United States. The company will begin its New York season at the Theatre Parisien, Monday evening, Nov. 10th, after a brief tour, of which Boston is the first engagement.

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Bury the Hatchet

Renee Seelye Boucicault, daughter of Aubrey Boucicault, playwright and actor, and husband, Howard Boucicault, have been reconciled. They have been living apart for several months. Litigation, which has drawn much attention to the couple, is to be dropped as a result.

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Break Record

The gross receipts for the four weeks of the Sothern and Marlowe engagement at the Shubert exceeded $100,000, a figure unprecedented in the annals of Shakespearean plays in America.

TO PLAY LEGITS

The Columbia, Far Rockaway, L. I., to Offer Traveling Combinations

The Columbia, Far Rockaway, L. I., which has for the past five years been home of pictures and vaudeville, adopted a new policy for the week-ends, starting last Friday and Saturday, whereby big traveling combinations will be booked at that house by the owners and managers, the Yutkowitz Brothers.

The first show there for last Friday night and Saturday matinee and night was the Oliver Morosco attraction, "Civilian Clothes," with the Far Rockawayans showing keen interest in the fact that the big Broadway shows are now being brought to their very doors.

Next Friday and Saturday the Columbia has Marjorie Rambeau in her new show, "The Unknown Woman," which is scheduled to open its Broadway engagement at the Maxine Elliott the following Monday.

The following week "La Lucille," which recently enjoyed a successful engagement at the Henry Miller Theater, will play for the week-end.

Far Rockaway has 25,000 people to draw from, and as the house has a seating capacity of 1,400, with plenty of stge space to accommodate the biggest of shows, the new Columbia policy will no doubt prove a big winner.

It is understood that the Columbia Theater when built represented an expenditure of $200,000.

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Not to Appear in Concerts

An announcement to the effect that the Wilton Sisters, of "The Little Whopper," now at the Casino, would appear in Sunday concerts was erroneous. Abraham Levy, producer of the play, states that no member of the cast of "The Little Whopper" will participate in these Sunday shows while under his management.

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Lease Old Burlesque House

Col. James Whallen has leased what was formerly the Buckingham Theater, Louisville, Ky., to a local syndicate, and it will be operated as a house for the presentation of light opera and musical comedy. Carl Rettick, formerly manager of the Keith houses there, will probably be in managerial charge.

FRANCINE LARRIMORE

Who has been elevated to the position of co-star with Mr. Cherry. She is captivating as the girl who "plays with men's hearts," but who is finally captured

George W. Loomis, Treasurer Belmont Theater, Died Suddenly Nov. 4.
The Father of Estelle Collette (Collette and Demarest) died Nov. 1.
Edith Day Is Starred In 'Irene' Which Opens at the Vanderbilt Nov. 17
Jane Cowl To Open New Show, "Smilin' Through" in Pittsburg Nov. 17
United Managers' Protective Association Waging War On Speculators

PLENTY OF CAPITAL BACK OF NEW EQUITY PLAYHOUSE

$700,000 Is Pledged By New York Business Men To Make New Theater A Reality

IT developed at the meeting of the Actors' Equity Association in the Hotel Astor Monday afternoon that there will be a brand new Equity Theater in New York devoted exclusively to Equity shows with Equity players—Equity ideals to be followed to the letter—as there is plenty of financial backing to make the project a reality. $700,000 has been pledged by Manhattan business men to the proposed Equity playhouse and the building project is to receive due consideration within the next few weeks.

John Emerson caused a flurry of excitement, and enthusiasm resulted when he announced that the Equity theater was beyond the talk stage and had assumed proportions most gratifying to the Equity executives. Plans have also developed by the Equity to bring out a series of Equity theaters throughout the country to be operated on the Equity plans. This circuit will be established as soon as present plans can be formulated.

Klein Produces Play

Arthur Klein, the vaudeville agent, is to produce a new farce entitled "What Could Be Sweeter?", by Wilson Collison, the premiere set for out of town early in December. 'Tis stated that under contract for this show are Forrest Winant, Elise Bartlett, Anzonetta Lloyd, Peggy Worth, William B. Davidson and Frederick Ozab.

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Fifty-Fifty Club Concert

The Fifty-Fifty Club will celebrate the arrival of the dry season with a concert in the Hudson Theater on next Sunday night. It consists of politicians. At the concert Ed. Wynn will be the announcer.

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Julia Arthur a Candidate

At the solicitation of Blanche Bates and other women of the profession, Julia Arthur has consented to be a candidate for the vice-presidency of the Actors' Fidelity League at its election on Nov. 25th.

AHEAD & BACK

Charles Hunt, a former advance agent, once with the late Nat Goodwin company and at one time connected with some of the big circuses, has started on a trip around the world, having enlisted in naval service that does not expire for some time yet.

Mrs. M. D. Payne is the local manager of the Marion Theater, Clarksdale, Miss., which is under the lease of the Sanger Amusement Co.

Arthur Keller is doing the pilot work for "39 East," now playing a road tour.

James Decker is the advance agent of one of the "Maytime" shows.

Joseph J. Garrity is managing the southern company of "Scandal" which has been doing exceptional business in that territory despite the hot weather. This show has Emma Bunting as the star.

Harry Sweatman has returned to New York, having resigned as the man ahead of "Tea for Three" on its southern tour. Nat Royster's brother replaced Sweatman.

W. L. McCloud is the man ahead of the Emma Bunting "Scandal" company.

William L. Wilken is doing some great work for the "Daddies" company which is playing an extended engagement at the Powers', Chicago. He is handling the publicity and advance work.

Bert Hier, the wellknown agent and last with Cohan & Harris forces, who has been ill for several weeks in a local hospital, is able to be out and around again.

IS THAT SO!

Reginald Barlow has been engaged by Mrs. Henry B. Harris for "When a Man's a Man," a play by Willard Robertson and Kilbourn Gordon, which she will produce this month.

Vera Michelena and Donald McDonald have been engaged by Oliver Morosco for "Merry Mary Brown," a musical play which he will produce on Nov. 11th.

Mrs. Ned Wayburn has been taken to her home in Bayside from the sanitarium in West 61st Street, where she underwent an operation for intestinal indigestion.

Phoebe Foster will have the leading role in "Three's a Crowd," a comedy by Earl Derr Biggers and Christopher Morley, which John Cort will produce in Stamford soon.

Lady Maxwell-Wiltshire, known on the English stage as Miss Lillian Birtles, who is to appear in Messrs. Comstock and Gest's production of "Mecca," arrived on board the Lapland Monday. Philip Harker, scenic artist, with a consignment of scenery for "Aphrodite," was also on board the steamship.

Jane Grey has been engaged to play an important role with Grace George in "Quick Work."

ACTORS ANGRY

Report for Rehearsal Only to be Told "Nothing Doing"

Last week the principals of the new show, "My Once In Awhile," under contract for weeks, reported to the Scibilia Amusement Company for rehearsal. Imagine their dismay and disappointment when told the production had been postponed indefinitely, as there was no New York theater available for the new attraction. It was a sore bunch of men and women that left the offices of the Scibilia company.

In the list of players are Vera Michelena, Harry Tighe, Donald McDonald, Oscar Figman, Carrie Reynolds and Alma Francis, who at the prsent moment are seeking new berths. Some of these players had been on the road with shows but jumped into New York to start rehearsals. One of the last to reach New York was Miss Reynolds.

It is expected that the Equity Association will now have to handle the cases that these players have against the Scibilia Amusement Company.

Some of them could not understand why rehearsals did not proceed and the show sent on the road and kept there until a New York house was ready.

. . .

John Craig Premiere

John Craig will present at the Arlington Theater in Boston on Friday evening of this week a new drama by Harry Gribble entitled "The Outrageous Mrs. Palmer," with himself and Mary Young in the leading roles. The remainder of the cast will include William H. Powell, Mark Kent, Arthur Eldred, Grace Louise Anderson, Betty Barnicoat, Charles Bickford, Mabel Colcord and William Norton.

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Is Acting Manager

The time of Messrs. Edwards and Driscoll being so much occupied with the inauguration of their scheme for a chain of Canadian theaters, Dick Walsh, for many years treasurer at His Majesty's, has now been promoted to the post of acting manager.

IN NEW HOME

Society of American Dramatists and Composers Hold Luncheon

With a luncheon the Society of American Dramatists and Composers formally installed itself in new quarters at No. 148 West 45th Street, furnished and equipped for it by its president, George M. Cohan. Mr. Cohan acted as chairman at the luncheon.

The annual meeting was held after the luncheon, resulting in the election of the following officers: Mr. Cohan, president, Anne Crawford Flexner, vice-president; Percival Wilde, secretary; Henry Erskine Smith, treasurer.

Among the members present were William Gillette, Victor Herbert, Margaret Mayo, Mark Swan, B. B. Vallentine, Edward Locke, Rida Johnson Young, Roi Cooper Megrue, Jules Simonson, John L. Golden and W. F. Price.

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Pool Tournament On

Much excitement around the Green Room Club. Annual pool tournament is on. Seventy-five entries. Some are sharks and some not so good. Jack DeLacey is the handicapper. Many are backing Fritz Tidden to win. Fritz has to start where some of the contestants leave off. Then there are Bert Sharkey, a Mr. Brooks, Tefft Johnson, Bert Toohey and others. There was no tournament last year, owing to the war, but this winter it's a different matter. Several members who used Germans as targets last year are using the pool pockets this Fall.

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Two for Stage Aspire

The Illustrated News conducted a feminine beauty contest. It gave $10,000 to the winner, who was selected by three judges, George M. Cohan, David Wark Griffith and Harrison Fisher. From 7,500 pictures submitted, Alice Louise Secker, an East Side Bohemian girl, was chosen for the first prize. A manicurist won the second prize of $2,500, while Mary O'Brien, head of the children's millinery at Gimbel's, copped the third prize of $1,000. Miss Secker declares she wants no stage notoriety. Miss O'Brien and the other girls say they aspire for stage honors. Time will tell!

. . .

Fixing Whitney Show

Ed. Schooley is traveling with the new Whitney show, "Suite 16," now on the road and whipping into shape, Schooley having the stage direction in charge. Just as soon as he winds up his work for Whitney, Schooley will come to New York and stage a new version of "The Katzenjammer Kids" for the George Gatts' office. It will open Thanksgiving Day in Fort Wayne, with Chicago its first big city stop.

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Sell Out at Far Rockaway

A complete sell-out was registered by "Civilian Clothes" at the Columbia, Far Rockaway, last Friday and Saturday when that house launched a new legitimate policy. Theres' a big advance for the Marjorie Rambeau show, booked for the week-end at the Columbia.

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"At 9:45" On Tour

The first play of the season, "At 9:45," has gone on tour. The melodrama of mystery opened at the Playhouse on June 2th, and after fourteen weeks was transferred to the Vanderbilt.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING NOVEMBER 8.

Theater	Play	What It Is	
Astor	East is West	Peg Under the Willow Tree	336
Belmont	Boys Will Be Boys	Irvin Cobb characters	33
Bijou	His Honor, Abe Potash	Famous figure in politics	33
Booth	Too Many Husbands	Witty British comedy	38
Broadhurst	The Crimson Alibi	"Who Killed Cock Robin?"	95
Casino	The Little Whopper	A little lie set to music	33
Central	The Little Blue Devil	Reviewed in this issue	9
Geo. M. Cohan	See Saw	Sprightly musical play	56
Cohan & Harris	The Royal Vagabond	Cohanized musical comedy	281
Comedy	Fifty-Fifty	Musicalized farce	17
Cort	Just a Minute	Listen Lester's successor	17
Criterion	On the Hiring Line	Solving the servant problem	19
Eltinge	The Girl in the Limousine	Beddier than ever	41
Empire	Declassee	Brilliant play and playing	41
48th Street	The Storm	Fires of love and forests	45
44th Street	Hello Alexander	McIntyre and Heath's return	40
Fulton	Five O'Clock	Unusual comedy drama	33
Gaiety	Lightnin'	Triumph for Bacon	477
Garrick	The Faithful	Masefield's play of Japan	32
Globe	Apple Blossoms	Kreisler and Jacobi music	39
Harris	The Dancer	Said to be from the Viennese.	46
Hippodrome	Happy Days	Panorama with a thrill	117
Hudson	Clarence	Typical Tarkington	58
Knickerbocker	Roly-Boly Eyes	Leonard out of vaudeville	53
Liberty	Hitchy Koo	Hitchcock rampant	41
Longacre	Adam and Eva	Well acted light comedy	66
Lyceum	The Gold Diggers	Chicken a la Hopwood	48
Lyric	Nothing But Love	Agreeable musical comedy	32
Manhattan	Luck of the Navy	English melodrama	32
Maxine Elliott's	First is Last	Shipman goes to college	62
Miller's	Moonlight and Honeysuckle	Pleasing sentimental trifle	49
Morosco	Civilian Clothes	Comedy of the returned hero	68
New Amsterdam	Follies of 1919	The T. B. M.'s paradise	142
Nora Bayes	Greenwich Village Follies	Varied revue	136
Playhouse	Palmy Days	Lackaye in California drama	17
Plymouth	The Jest	Triumph for all concerned	142
Princess	Nighty Night	Farce without a bed	72
Punch and Judy	Where's Your Wife?	Burlesque mystery melodrama	42
Republic	Voice in the Dark	Novel murder melodrama	89
Selwyn	Buddies	Quaint soldier comedy	17
39th Street	Scandal	Was a sensation in Chicago	69
Winter Garden	Passing Show	Zippy Winter Garden revue	24

This Mirror Feature is imitated by other Amusement papers

"THE LITTLE BLUE DEVIL".

"The Blue Mouse" Comes Back in a Musical Setting

In a sentimental spirit of revival, Joe Weber brought "The Little Blue Devil" to Broadway this week. Not only did he take down Clyde Fitch's "The Blue Mouse" from the shelf of antiquity, but he brought back the noise which was formerly used as camouflage for music and vocal talent and the anatomical display which shrewd showmen always introduced when they realized they had no display of genuine artistic merit to offer.

Broadway has given evidence that it has advanced beyond "The Little Blue Devil" stage. But allowance must be made for lapses. Perhaps in a season which welcomes almost any kind of musical comedy this new version of "The Blue Mouse" will attract. Perhaps New York will sentimentalize like Mr. Weber, happy in a glow of reminiscences. At any rate, New York will pay an earnest tribute to Lillian Lorraine, who has now reached a featured position in the theater despite an amazing paucity of talent. She cannot sing, she cannot dance, she cannot act, but she has assumed, nevertheless, a commanding lead in musical comedy. Broadway, in its own words, "must hand it to her." Bernard Granville has the other featured position in the piece, and dances with the same acrobatic skill as of old. A lithe youth named Donald Kerr is startlingly successful in a dance in which he twists himself into many knots to the accompaniment of perfect rhythm. Jack McGowan, a personable young vocalist, and Anna Sands sang most of the duets, one of which, "Peter Pan," was repeatedly encored. Wilfred Clarke managed to extract some humor out of the role of an amorous old man. Edward Martindel, Eleanor Gordon and Eddie Cox were others in principal parts.

The idea of "The Blue Mouse" would disrupt the industrial world were it to become popular. A secretary to the president of a railroad company, knowing that his superior is fond of the ladies, particularly the wives of his subordinates, sets about to acquire an extra wife for his boss to flirt with, and thereby gain a promotion for himself. So he engages Pauline Devine, a dancer, to pose as his wife and compromise his employer. Of course, he gets the promotion, and keeps his own home unsullied.

The music is in Harry Carroll's most tinkly vein. The adaptation and the lyrics are by the Winter Garden poet laureate, Harold Atteridge.

Reid.

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Miss Tucker Changes Shows

Sophie Tucker, who has ben a feature with the McIntyre and Heath show, "Hello, Alexander," has switched from the cast of that show to the "Shubert Gaieties," opening in Boston Monday night. Miss Tucker is to be starred in the "Gaieties." Gilda Gray, who has been wth "The Gaieties," is now with the "Hello, Alexander" show. While Miss Tucker is in Boston she will conduct Sophie Tucker Nights at Reisenweber's on Sundays, running down for the local engagement. Miss Tucker closed a forty-four weeks' consecutive engagement at Reisenweber's last week. Her success there has been phenomenal.

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NO MAN'S LAND

By Mlle. Rialto

SINCE the days of "Alice in Wonderland," Vivian Tobin has traveled a long way into the world of grown-ups, or near grown-ups. She has now come to that all-important place in the theater world peopled with ingenue types, and it must be said that Miss Vivian is quite as delightful a jeune fille as she was a wondering Alice. Miss Tobin possesses that rare faculty of being young without having to jump up and down like a hobby horse, just to prove her youthfulness. It is in "On the Hiring Line" that Miss Tobin returns to us.

• • •

MINNA GOMBEL, who has long been popular in out-of-town stock companies, but who all too seldom reaches the Rialto, was also one of the popular members of the Harvey O'Higgins-Harriet Ford comedy at the Criterion. Miss Gombel was a most attractive little wife who simply had to make her husband jealous, just so she could leave New Jersey. And her attractiveness was enhanced by several charming frocks. One, a negligee of pink, was very fetching, while a white evening gown, trimmed with yellow, was decidedly becoming. And just to prove that really simple frocks could be made alluring, she appeared in a pink organdie worn with a white fissue effect.

• • •

AND then there was Laura Hope Crews, who is always wonderful in comedies, looking quite her best. In "On the Hiring Line" she had lots of fun playing an actress wildly in love with her husband, but less enthusiastic with the idea of love in the country—the country being New Jersey, too. It has been quite a while since Miss Crews has had a role that fitted her so well. And, in order that Minna Gombel should not wear all the pretty clothes, she, too, donned a stunning negligee of yellow velvet and chiffon, which was highly becoming.

• • •

BESSIE McCOY DAVIS, having sprained her ankle while doing her Cameo Song recently, played fairy god-mother to Doris Faithful, her understudy. Miss Faithful has been having a jolly time in the "Greenwich Village Follies" ever since and has been trying hard to make the public like her in Miss Davis' role.

• • •

MIGNON REED, who has been chiefly known to the public as a little beauty in "Nothing But Love," has graduated to the class of principal entertainers, and now plays Mignon in the musical comedy at the Lyric. Miss Mignon has been hard at work for some time to win recognition and is more than pleased that it should come so early in the new season.

• • •

LILLIAN KENBLE COOOPER, who played two seasons with Henry Miller and has studied voice culture for the past year, is now prima donna in "Hitchy-Koo." She sings and acts with charm and vigor and is a decided asset to the new Hitchcock production. Sylvia Clark, a favorite from vaudeville, has also scored a bg hit in this same production. She is a fascinating as well as versatile little clown.

PEARL REGAY came into her full share of glory when the Capitol Theater opened wide its doors to an enthusiastic public. She is one of the very few acrobatic dancers who possesses grace and an ability to please her audience without tiring them with "stunts." In one scene in which she played the Moth to Paul Frawley's lighted Candle, her skill and suppleness were particularly well set off. In this setting, which was designed by Alice O'Neill, she wore a costume that was really beautiful. It had all the soft and exquisitely blended shades found in the moth. This costume, too, was created by Miss O'Neill, who has a decided talent for that sort of thing.

• • •

LUCILLE CHALFANT holds first singing honors on the Capitol programs, and brings a pleasing voice and manner to help her in winning applause. Miss Chalfant is gowned very becomingly throughout the evening, but one costume in particular, worn in the "Moon" number, was very beautiful. It was of the pale sapphire shade, in which the entire chorus, for that scene, was dressed.

• • •

EDITH DAY flew high in "Going Up." So high in public favor that now she is preparing to return a twinkling star. When "Irene" takes its place among the season's musical comedies, it will be Miss Day who assumes the name role and will have her name featured brightly in electric lights.

• • •

SISTERS continue to flourish along the Gay White Way, and two of the hardiest of the large group are the Wilton sisters, who do so much to add to the fun at the Casino Theater, where "The Little Whopper" nightly holds sway. First we see these little ladies as bell-boys, and then later they appear in short frocks with broad sashes and with hair in cunning curls. They sing prettily and dance gracefully and, in consequence, they are popular young girls indeed.

• • •

FROM the West came Helen MacKellar, and to the West she must go, it seems, to get her best role on Broadway. Ever since "The Storm" appeared before the New York public we have heard nothing but praises for the little lady who plays the French-Canadian girl with so much skill and charm. Not once does Miss MacKellar step out of the character, and for those who have already seen her in other plays, it must be mighty interesting to witness the complete change in her method of acting. And because of her characterization alone, "The Storm" should last long on the Rialto.

• • •

MARILYNN MILLER is growing prettier every day. Just last week we saw her walking down Fifth Avenue dressed in the smartest of little blue frocks, which, worn with a squirrel coatee and hat of pale grey, made a simply stunning pictures. Of course it doesn't take squirrel fur and smart frocks to make Miss Miller look well, any more than it takes the "Follies" to make her a beautiful dancer. But the combination is delightful in either case.

"THE DREAM SONG"

Play by Edward Locke Opens in Chicago

"The Dream Song," by Edward Locke and music by Victor Herbert, is now at the Central Music Hall, Chicago, with the following cast: Walter Wilson, Ferike Boros, Antonio Salerno, Margaret Owen, George Stuart Christie, Edward Foster and Hubert Wilke.

The play is in three acts and the scenes and incidents are supposed to have taken place in London and Paris, and it is fashioned after "The Music Master." Edward Locke will have to hasten to Chicago and make some changes if he expects it to be a success. Business is very light and hardly think the play will last the week out if something is not done.

Margaret Owen takes the lead and had she a good operatic singing voice could get much more out of the designs of the author. The only good one in the cast is Ferike Boros, who takes the part of the mother in an admirable manner. The story is of a "maestro" who is composing an opera. His daughter is the greatest soprano in London. She falls in love with a Russian artist, whose father once tried to ruin her mother. The girl's father forbids the marriage. The girl defies him, and he disowns her, and she leaves home. His opera, after many attempts and failure to get a prima donna, is accepted after the daughter comes to the rescue and takes the prima donna part. After much reluctance at the last moment the father takes the girl back to his bosom so that she can sing the prima donna lead and make it a success.

The venture can live on a small amount for expenses, as the cast consists of seven people. Expect to hear most any day of the Central Music Hall looking for another tenant.

Atkins.

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"THE MASTER THIEF"

Bushman and Bayne Debut in Wilkes-Barre

The return of Francis X. Bushman to the speaking stage was witnessed by his appearance in "The Master Thief," a mystery play built up by Edward E. Rose to fit the qualifications of the star. Mr. Bushman was assisted by his wife and associate, Beverly Bayne, and a very competent company of players, all of whom deserve special praise for the excellent rendition of their parts.

"The Master Thief" is of the melodrama type of plays, where Mr. Bushman as the master criminal, through deep and mysterious methods is given a chance, by having spent time in prison for the purpose of becoming acquainted with the ins and outs of crookdom, to bring the destroyer of his father's life and happiness to justice.

The production was wonderfully staged, the women gorgeously gowned, and the play witnessed by a capacity audience, who seemed to appreciate the full merit of the play.

Briggs.

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To Produce "Black and White"

The Dowell Producing Corporation, in cooperation with Iden Payne has made arrangements for the production of "Black nd White," a new play, by James Faller, which will go into immediate rehearsals under the stage direction of Ira Hards.

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INA WILLIAMS

WITH STOCK PLAYS AND PLAYERS

CHICAGO: The Lorin Howard Players will present: NATIONAL—"After Office Hours." IMPERIAL—"Bought and Paid For." VICTORIA—"The Deep Purple." GLICKMAN'S PALACE—Joseph Kessler and Company in "The Blind Artist." Atkins.

CLEVELAND: PROSPECT—"Here Comes the Bride," one of the biggest successes of the past season, was given a splendid presentation this week at the Prospect Theater by the Prospect Players. Selmer Jackson and Louise Hamilton divided farcical honors with the remaining members of the organization, each of whom played a prominent part in the production. Loeb.

LAWRENCE: COLONIAL—Gladys Hurlburt has replaced Elsie Rizer as leading woman and Emma Martin has replaced Lillian Stuart as second woman. Both changes have worked to good advantage in the productions at the Colonial, a decided increase in business having resulted thereby. Both Miss Hurlburt and Miss Martin opened in "Pollyanna" and followed with "Daybreak." The entire company performed meritorious work in "Daybreak." O'Reilly.

MONTREAL: ORPHEUM—For the week of Oct. 27 the Orpheum produced "Here Comes the Bride." Margaret Knight was winsome and charming as Ethel Sinclair. Smythe Wallace was at his best as the much worried hero. Caryl Gillen gave a performance of a farce-comedy judge in true farce-comedy style. Helen Berresford made the veiled bride very amusing. The rest of the cast did their usual good work. Tremayne.

PHILADELPHIA: ORPHEUM—Nov. 3rd the Mae Desmond Players are offering Grace Miller White's story of squatter folks, "Tess of the Storm Country," dramatized by Rupert Hughes. Mae Desmond plays Tess with her accustomed skill and Frank Fielder is Frederick Graves. This popular melodrama will be followed by Belasco's "Seven Chances," Nov. 10th. Conn.

ST. PAUL: SHUBERT—Avery Hopwood's "Fair and Warmer," although presented in St. Paul by a road company a month ago, met with an enthusiastic reception. Inez Ragan as the doting little wife proves her worth as a comedienne. Sydney Riggs is clever as her husband. Donald McMillan as the model husband is a scream. Pfister.

SAN DIEGO: STRAND—"On Trial" was the production which the Brissac Players presented to big business. As Mrs. Strickland, Miss Brissac does some splendid emotional acting. Patia Power played the widow of Trask in a splendid way. Robert Warwick as the counsel for the defense gave a most finished performance. The work of the other members was up to the standard. "Mrs. Wiggs of the Cabbage Patch" follows. Chapman.

WHERE SHOWS ARE

ACQUITTAL; Chic indef—**ANGEL FACE;** Chic indef.
BREAKFAST IN BED; Boston indef.
CAPPY RICKS; Chic indef—**CHALLENGE;** Boston indef—**CIVILIAN CLOTHES;** Wilkes-Barre Nov. 14-15—**CONSCIENCE:** Indianapolis Nov 10-12.
DADDIES; Chic indef—**DEAR BRUTUS;** Boston Nov 10 indef—**DREAM SONG:** Chic indef.
FIVE MILLION: Chic indef.
GUEST OF HONOR; Boston indef.
JOHN FERGUSON; Phila indef.
LITTLE JOURNEY; Phila indef—**LONELY ROMEO;** Boston indef—**LOOK WHO'S HERE;** Phila Oct 27-Nov 8.
MASTER OF BALLANTRAE; Chic indef.
SCANDALS OF 1919; Boston indef—**SHE'S A GOOD FELLOW;** Chic indef—**SHUBERT GAIETIES;** Boston indef—**SOME TIME;** Phila indef—**SOTHERN AND MARLOWE;** Boston Nov 3-15.
TAKE IT FROM ME; Chic indef—**TEA FOR THREE;** Chic indef—**TUMBLE IN;** Chic Nov 9 indef.
UNKNOWN PURPLE; Phila indef—**UP IN MABEL'S ROOM;** Chic indef—**UP IN MABEL'S ROOM;** Wilkes-Barre Nov 12-13.
VELVET LADY; Chic indef.

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EDWARD LOCK

WITH THE SHOWS ON THE ROAD

CINCINNATI: LYRIC—By long odds the most artistic musical comedy seen here in many a day is "The Rose of China," a new Comstock-Gest production by Guy Bolton, P. G. Wodehouse and Armand Vecsey. All the rich color of the Orient is apparent in the settings, which are extremely elaborate. The costuming, too, is superb. There is plenty of bright comedy in the lines and a lot of interesting situations. Musically, the piece is quite meritorious, bordering at times on light opera. Jane Richardson was a dainty Chinese heroine and sang delightfully. Oscar Shaw was convincing as the lover and Frank McIntyre wis irresistibly funny. The play is scarcely three weeks old, but it is sure of a long run. GRAND—Marie Dressler is always a signal for the S. R. O. sign, and in "Tillie's Nightmare" she is again packing 'em in. Goldenburg.

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CHICAGO: There is only one change of importance to report in the theatrical map from Chicago for this week. On Saturday night, November 1, John Cort's musical comedy, "Flo Flo," left the Olympic and Robert Mantell opened an engagement there. This is Mr. Mantell's first visit to Chicago in four years. This is the last week of "Somebody's Sweetheart" at the Garrick. Walker Whiteside will leave the Blackstone next Saturday night also and will start on a tour to the Pacific coast.

"Tumble In" comes to the Garrick next week. George Arliss will also be seen at the Blackstone in a new play from the French entitled "Jacques Duval." Atkins.

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CLEVELAND: OPERA HOUSE—Julia Sanderson and Joseph Cawthorn were given a warm reception at the Opera House, where they appeared in "The Canary." A good cast, pretty scenery and the usual catchy music that attends a Sanderson-Cawthorn show made seats sell out early in the week. COLONIAL—Florence Reed in "Roads of Destiny" was a big hit at the Shubert-Colonial, where it was presented with a strong cast of well-known players, including Malcolm Williams, Calvin Thomas, Emily Calloway, Josephine West, Harry Leighton, Edwin Walter, Harry Jackson and William Belfort. Loeb.

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NEW ORLEANS: TULANE—Mitzi Hajos in "Head Over Heels." Great show, the incomparable Mitzi drawing large houses. New Orleans Grand Opera Company has arrived and rehearsals have started. "Samson and Dalilah" is the opening opera on Nov. 11. Llambias.

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SAN FRANCISCO: COLUMBIA—The Columbia presented "A Prince There Was" to a crowded house. James Gleason was the star. CURRAN—The Curran offered the live play, "Let's Go," starring Fanchon and Marco. This play was given at the Casino, with Jack Dillon in the cast, also Kitty Gordon. It drew capacity for four weeks then and it pleased at the Curran. CASINO—The Casino has Will King this week in "Oh, My."
Barnett.

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TORONTO: ROYAL ALEXANDRA—Madame Kalich in "The Riddle Woman" played to the largest attendance of the season thus far. It was good to sit back and watch brilliant acting and listen to such superb diction. PRINCESS—William Gillette in "Dear Brutus" drew capacity business at all performances. Hilda Moore as Mrs. Dearth is exquisite, and Madge Bellamy, as the might-have-been Margaret, one of the most refreshing little ladies seen here in a long time.
Dantree.

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WILKES-BARRE: NESBITT—"Eve and the Man" opened the week with two performances. Fair but disappointed audiences. If the show lasts the week out the players may consider themselves lucky. "Betty, Be Good" played to capacity houses; decided hit; large and excellent cast engaged in giving the play. Thursday night witnessed the first performance of "The Master Thief," with Francis X. Bushman and Beverly Bayne in the title roles. Francis Starr in "Tiger, Tiger" crowded house. The audience seemed well pleased with the acting of the company, but disappointed with play itself. Althought it had been heralded as a decided success, there seemed to be something lacking in the general make-up of the play. GRAND—Saturday, matineee and night, reopening of the Grand to first class plays, Arthur Hammerstein's musical play, "Somebody's Sweetheart," being the initial performance. Good houses. Play well received. C. M. Southwell, formerly manager of the Shubert houses in this city, has been retained by the new operating company.
Briggs.

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GRACE NELSON *Taking Encores in Vaudevitle with Richmond's Latest Hit "I Know Why"*

VAUDEVILLE VOLLEYS—From Personals—A Few Remarks About Flivvers Friend and Downing Still At It—Successful Vaudeville Managers, No. 10, Joe Shagren.

CLAUDE (TINK) HUMPHREY may move his offices from Chicago to New York. Again, maybe he won't. But if he does we will hop right down and get the keys of the city from Mayor Hylan and hand 'em to Tink. He's some guy! He's more popular in Chicago than Mayor Thompson.

Ernie Young's in town, looking over some local material.

Marty Forkins is to be seen around the Palace corner. He's a sort of "fifty-fifty" chap with his time, half spent in New York and half in Chicago.

Speaking of "Flops."

We have seen "flops" in divers theaters in divers cities, but one that was turned adroitly to applause was that done with expert showmanship by Wilkie Bard at the Palace. A cold plus dry material that was "all wrong" as far as "big time" vaudeville here is concerned forced Bard to stop his act completely and beg the audience to bear kindly with him until another time when a more normal physical condition and a different stage routine would give him a chance to make amends for his failure to live up to his billing on his Palace appearance. The Monday afternoon crowd had accorded Bard the honors of a great stage favorite. What he offered was below the American standard of vaudeville and the audience sat patiently waiting for "something" to happen that would have them rocking with laughter one minute and applauding like mad the next. But "something" happened wholly unexpected. The audience became restless. Upstairs there was coughing, disappointment over Bard's unmistakable "flivver." Just when the gallery was about to fall heavily on Bard's neck and turn his debut into a "razzing" never equalled at the Palace, Bard stepped forward and acknowledged his defeat gracefully but with showmanship grace that brought forth the sympathy and favor so quickly that Bard felt the better for the way he had taken the miserable ending to his Palace opening.

And that reminds us of many "flops" that were later turned into "hits." We will mention two that should make Bard draw an easier breath. One was the late Rube Dickinson—always an instantaneous hit and always a funmaker worth booking anywhere—who walked off the stage at Henderson's on his first visit there, the clatter of dishes nearby disconcerting the monologist so that there wasn't a snicker from the audience. Rube was hit hard, but he didn't stay on for the finish. He turned and walked off. Later he appeared at Coney Island and was considered one of the funniest stagers ever booked there. Then there was Frank Tinney and his New York debut at the Bronx. Frank opened the second period, right after intermission, the house showing the King Edward funeral pictures at the time. Tinney went on with spirit and his act was a pure, unqualified "flop," with Tinney's spirit licked when he returned to his dressing room. Frank wanted to quit then and there. But friends persuaded him to stick. A change was made in the running order and Tinney ended the wek to a laughing success. The following week he hit the Fifth Avenue and scored one of the biggest individual triumphs ever recorded by a comedian at that house.

And we might add that Van Hoven, a comedy sensation in London at a salary that would crush a bank—wasn't good enough for the Gus Sun time, with the Sun office "canning" him. But Frank came back, and the answer is he will be with us soon as a fancy-priced comedian with Ziegfeld's forces.

There are two sides to the ocean. And two sides to "flops." If you want your opinion of London audiences, drop a card to Jack Wilson, Bert Fitzgibbon, McIntyre and Heath—well, there are others—but these men can tell you how quickly they took boats back to America.

Then, again, there's Van Hoven and a score of others who knocked 'em deaf, deaf, dumb and blind with their style of stage entertainment.

We must compliment the stage director of "The Only Girl" act for fixing the center light of the bachelor's apartments so that it apparently hangs from the ceiling and not from the wings or flies by forty yards of chain or brass, as is generally used by numerous acts having center lights.

Ed. Randall, the MIRROR'S cartoonist, has had the originals of his Riverside drawings exhibited by Manager Derr in the lobby each week, with the result that other vaudeville houses tried a similar exhibition with other artists. However, Ed. is also coverng the Palace show and giving that house the same opportunity as the Riverside to add a little novelty to the usual lobby display.

Mlle. Rhea's Sincerity.

Mlle. Rhea is in the local houses with an act that has Mlle. Rhea in a series of interpretative dances, with two young men assisting her in turn, one playing a violin and the other handling several vocal numbers. Now Mlle. Rhea may not be the "world's greatest" in her line of stage endeavor and the programs do not make any record-breaking claims for her thespian ability, but we do know, from watching her act at different times, that she is as sincere as the day is long. Furthermore, Mlle. Rhea has expended money in stage layout, and that adds to her sincerity in a way that helps her with the bookers. If other acts had a tiny share of her sincerity and willingness to please, vaudeville would be more of a blessng for the folks within its sphere.

We hear that Al. Herman once received $25 weekly as an ill. song artist. Now he's getting $500 weekly from the "Greenwich Village Follies."

They tell us that Theda Bara spurns vaudeville. She is one of the "vamps" that so far has escaped the contract meshes of both vaudeville and revues.

From the Ben Moss offices wafts a denial of his proposed managerial activity upstate. Later, perhaps, but not just now.

The Wilton Sisters, recently of vaudeville, appear to have established themselves as favorites in "The Little Whopper."

This show's success means Bide Dudley's weekly income is fattened perceptibly.

Sylvia Clark also seems to have hit it up nicely in her debut with Raymond Hitchcock. She did it without the aid of any advance hurrah.

Jim Thornton says he will imitate a night watchman in New York for Wilkie Bard's salary any time.

Ed. Clark (Clark and Verdi) says he can do any kind of a character type.

We can add that the pressmen's strike has kept all kinds of types from getting into headlines of late.

Through Thick and Thin.

As a striking example of what two men of different blood relation can do in the way of maintaining a vaudeville partnership, Al. Friend and Sam Downing loom forth as subjects worth while. They have been doing the present Friend and Downing act for thirteen years consecutively. Not that they don't change their material to keep abreast of the times—because they do, and do it most enterprisingly and entertainingly. The boys have also been abroad at different times, where they were the biggest kind of a hit, and already have contracts to return some time in 1920. Friend and Downing are the originators of their present style of "two-man" work, with both possessing writing ability as well as being the writers of a number of topical song successes. Sam Downing is a cousin of Frederick E. Goldsmith, the lawyer and former Exalter Ruler of the New York Elks. Al. Friend is a son of the late Emanuel M. Friend, attorney (one of the best known criminal lawyers of his day). Friend and Downing have just started a tour of the houses on the B. F. Keith Vaudeville Exchange list.

Successful Vaude Managers, No. 10.

Out of the city we go for this week's comment on one of vaudeville's successful house managers. While he has never handled a New York house, we are willing to wager a shine against a pair of cowhide boots that Joe Shagren, manager of Feiber & Shea's Opera House in New Brunswick, is capable enough to manage anything in this man's town from the New York Hippodrome to the Aquarium in Battery Park Hall. Joe has been with Feiber & Shea since 1905 and has been one of the managerial reasons why Feiber & Shea are theater successes today in the operation of a circuit of houses to annual profit. Joe Shagren is a native of Youngstown, Ohio, where he belongs to the Elks and where today he is remembered as one of the Shagren twins. Joe and Max Shagren are twins in every sense of the word and time and again Joe has performed a la Houdini to extract himself from the mistaken identity thing. Joe's brother is in Youngstown and Joe could go there, live and and be a success, but it doesn't do for twins to live in the same town and in the same neighborhood. So Max is in Youngstown running the Orpheum there, the Orpheum playing pictures profitably. Joe managed the old Opera House in Youngstown for seven years when he transferred his managerial ability to the Feiber & Shea Park there. Then he hopped to New Brunswick, where he has been faithfully on the job ever since. Joe's house policy is vaudeville most of the time; in fact, he is enabled to make that policy pay more than any other, although occasionally a Broadway show comes along that gets a one-night date. But vaudeville is his hobby and he knows how to play up his shows to get the business. Joe Shagren is as honest as the sun and as capable as a human being can be. Feiber & Shea are to be complimented upon having such a lot of brains and ability at its command. Joe is well liked by the traveling professionals and advance agents and managers also relish a day in New Brunswick if nothing more thn to renew their acquaintanceship with Joe.

Nan Halperin's Debut.

Nan Halperin will shortly appear on Broadway as the featured feminine card with the new G. M. Anderson show, "The Frivolities of 1919," this characterizing her first production appearance since forsaking vaudeville, where she was one headliner that was entitled to big money. When Miss Halperin opens there will be a large part of the audience that will be there to give Miss Nan an ovation that will be sure to warm the cockles of her heart. Nan Halperin achieved headline greatness in the varieties through hard work, merit and real ability to entertain. Back of this little woman's sincere effort to make everything she does on the stage stand out flawless, naturally and impressionably, there is nothing of the make-believe or counterfeit about Miss Halperin's characterizations; they are cleanly done, artistically interpretated, cleverly enacted, genuinely sincere, wholesome, unaffected and, withal, so splendidly brought out as to make her work a gem, a classic and something to be remembered.

10 YEARS AGO TODAY

Thomas E. Shea Presents New One Act Play by Channing Pollock.

Carter De Haven Puts On New Acts At Fifth Avenue.

Lottie Williams Makes First Production of "On Stony Ground" At Proctor's, Newark.

Cecil Lean and Florence Holbrook Announced to Star in "Bright Eyes."

Three Keatons Return to New York After Absence of Serial Years.

Avon Comedy Tour Make Hit at Alhambra.

20 YEARS AGO TODAY

May Vokes Announced to Make Vaudeville Debut Assisted by Percy Plunkett and Guy Bates Post.

Charles J. Ross Leaves Weber and Fields' Company, But Returns Several Days Later.

Gussie L. Davis, Writer of "The Baggage Coach Ahead," Dies.

Epes Winthrop Sargent, Vaudeville Critic, Sails For London.

Artie Hall Engaged for Koster and Bial's Burlesque "Around New York in Eighty Minutes."

HIGH FINANCE POURS MONEY INTO THEATERS AND HOTELS

Wall Street Capital Turns Full Upon New Investment Fields That Have Unlimited Scope

NEVER before in the history of theatrical building, motion picture manufacture and the construction of palatial hotels have the high finance powers of the United States paid so much attention to those fields as at present.

For the past few months the picture industry has gotten all kinds of Wall Street capital pouring into it, while there has been unusual activity in theater building as well as the backing of hotel combinations that shows the financiers have found a lucrative field that displays phenomenal development.

Along the street goes a well-defined rumor that the J. P. Morgan interests are now actively behind the Marcus Loew theatrical activities. Still another rumor that is yet to be nailed is that the Kuhn-Loeb interests have signified intentions of supporting further growth and development by the Orpheum Circuit.

Still other stories go that Wall Street money is behind the new Goldwyn campaign and that plenty of capital from high financial circles is unquestionably behind the Paramount-Artcraft activities.

For some time the story has been around that the Prudential interests are allied with William Fox in his film growth, while there is no denial that the duPont and Messmore Kendall bank rolls are interested in theatrical enterprises besides that of the new Capitol Theater, at Broadway and 51st Street.

As to hotel activity, the Wall Street powers are interested in many ways, while a lot of Chicago wealth via the Armour and Swift packing coffers are back of the Bowman interests controlling the Biltmore, Commodore, Belmont, Ritz and the Martinque, and hotels planned for Havana and Rye, N. Y., and other points.

It is understood that the big monied men are no longer interested in railroad stock inasmuch as it is under government control and said to have depreciated as a result of the war. Anyway, certain big interests are understood to have disposed of much of their railroad holdings and are turning their capital to things theatrical and to hotel propositions, which are showing bigger returns than any other investment at present.

Mack Back On Stage

Eddie Mack has returned to vaudeville. Eddie may be best remembered for stage work with "Six Jolly Tars" but now brings to vaudeville a brand new offering entitled "Overseas Honeymoon," with six people. Mack has been office manager for the Jack Mills music publishing house and for the past eighteen years off and on has been boosting the hits of the New York houses in Atlantic City where Eddie is better known than the Liberty Bell. They call Eddie down there "the man who made 1,000 hits in Atlantic City."

Not to Quit Vaudeville

Max Hart registers an emphatic denial that he is to devote all his time to productions hereafter and let George O'Brien, his new associate, handle vaudeville bookings exclusively. Hart says he will be just as active with vaudeville acts as heretofore, his interest in the "Nothing But Love" show being a "silent financial" proposition. The show is at the Lyric and is making money.

Kitty Donner Quits

As previously hinted at in the MIRROR, Kitty Doner who recently burst into vaudeville in a new dancing turn, found the variety work too arduous and strenuous, and she has given it up to return to her former role in the Shubert show, "Sinbad."

Churchill Drops S. A.

E. P. Churchill is no longer devoting late hours to the booking of acts for South American tours. That work is now being looked after by a man named Bach.

West in Vaudeville

Mae West, who opened at the Capitol but stepped out of the bill, with sickness given as the reason, is not to return to the Capitol show, but instead will play vaudeville, with the turn she formerly offered.

Kingsley Blamed

The New York Tribune came out with a statement last week that Marie Empress, reported to have suddenly disappeared at sea, isn't lost. It says Miss Empress vanished conveniently for the benefit of Walter Kingsley, the press boomer of the Palace, and who looks after the publicity for the Orpheum Circuit. The Tribune hints that Marie will turn up for a date at the Palace. All the papers "fell" for the Empress sea mystery.

Goes Abroad in March

Patsy Doyle has signed contracts for an European engagement and he plans to sail for England around the first of next March. Patsy was in Europe once before and would have been there now but for the war cutting short his stay. Patsy likes London and has an idea that it will be several years before he comes back to the States this time.

Shelves New Act

Checkers von Hampton has shelved his big new act for the present, he and his wife (Miss Joselyn) to continue in vaudeville with their former "double act." Next season the new offering may be brought out, providing the salary agreement is made.

Nonette Gets Raise

Nonette, who has been out of vaudeville for several weeks waiting for the B. F. Keith offices to adjust her salary, is resuming her tour with the "big time" bookers raising her salary $200 a week. Nonette is at the Riverside this week.

MOSS' NEW ONE

Amalgamated Agency Extends Its Activities with Mammoth Bronx House

The Ben Moss Circuit is fast assuming the proportions of the octopus in the extension of its vaudeville activities. Mr. Moss no sooner puts his houses back into the winning column with the Moss brand of pop vaudeville and films than he announces the purchase of the entire block bounded by Tremont, Weaver and Carter avenues and East 176th street in the Bronx.

On the site Moss will build a gigantic theater, the estimated cost being $750,000, with the seating capacity larger than other Moss houses already constructed.

Architects DeRosa and Pereira, in charge of the Moss theater at 181st st[illegible] and Broadway, are drawing th[illegible]s for the new Bronx house. The new one is to be ready by next season.

Harry Weiss Married

Harry H. Weiss, for years attached to the "Variety" reviewing staff and formerly in charge of "Variety's" San Fra[illegible]isco office, now in the automobile business, and a niece of Sime Silverman, owner of "Variety," were married Oct. 26th. They will reside in New York. Both Mr. Weiss and the bride are young and popular and their many friends will wish them much happiness.

Frank Moran's Rise

Frank Moran (not the Moran of prize ring fame) has just been appointed to the general management of the Republic Player Roll Co., with headquarters in New York. Moran's rise has been wonderful although he has successfully operated a chain of Studio Dansants in Philadelphia. It was Moran who first brought out the 10c music roll.

DeHaven and Nice in Show

The Frank Tinney show, "Some Time," is in Newark this week, but goes to Philadelphia next week for an extended engagement. DeHaven and Nice have joined the show for the remainder of the season.

After Ole Hanson

Vaudeville agents are making every effort to land Ole Hanson, the ex-mayor of Seattle, for a tour of the "big time." Hanson is now in the East, making speeches under a lecturing tour bureau. Hanson so far has sidestepped all stage offers.

Randall Enroute

Carl Randall is now on the briny deep headed for Paris, where he will appear at the Casino with Mlle. Bourgeois Mestiguett, as well as stage the dances for the Casino revue. M. S. Bentham fixed the foreign engagement for Randall.

Lauder Headed for S. A.

When Harry Lauder closes his tour in New York, some time in February, he plans to go to South Africa, where he is booked up for a long engagement that also looks good financially for the comedian. W. D. Coxey is handling the Lauder publicity.

LOEW INC. FORMS

Houses Now Under Control of New Organization

Every theater on the Marcus Loew Circuit is now under the control of the Loew, Inc., which corporation supplants that of Loew's Theatrical Enterprises. While Marcus Loew and his associates remain in control, as formerly, the board of directors shows an augmentation that means the support of unlimited capital heretofore not at the beck and call of the Circuit, although Loew always seemed able to add new theaters through either the leasing channel or building procedure.

The names of prominent executives of banking institutions, as well as that of Lee Shubert, to the new company shows what a financial prop is now under the Loew theater activities.

Marcus Loew and associates will continue under the present Loew policy.

The new Loew, Inc., board inclues: Marcus Loew, president, Loew, Inc.,; David Bernstein, treasurer, Loew's Theatrical Enterprises; C. E. Danforth, of Von Emburgh & Atterbury; W. C. Durant, president General Motors Corporation; Harvey D. Gibson, president Liberty National Bank of New York; Joseph D. Knapp, president of the American Lithograph Company; David L. Loew, of Loew's Theatrical Enterprises; James H. Perkins, of Montgomery & Co., New York; Daniel E. Pomeroy, vice-president of the Bankers Trust Company, New York; N. M. Schenck, secretary of Loew's Theatrical Enterprises; Lee Shubert, president of Sam S. and Lee Shubert, Inc. Arthur M. Loew is secretary to the board of directors.

The Loew Circuit has acquired the Brevoort, Bedford and Nostrand Avenues, Brooklyn, taking immediate possession, and the Francis Theater, Montreal, which is to be remodeled and given Loew vaudeville around Jan. 1st.

Loew is to have a new house at 45th and 46th Streets on Broadway, where the present New York and Criterion Theaters now stand, with full plans to be announced later.

Victor Nurnberg's Song

Victor Nurnberg, a young New York composer, has just turned out a new song, words and music, that he has labeled "We're Gonna Take a Little Aeroplane and Fly Away to Loveland." The song has just hit the market via the Snyder Song Service Syndicate, with the demand unusual for a new number of this type. The words are timely and the music of the swinging, tuneful kind. Nurnberg has other compositions that he will bring out before the holidays.

Planning "Surprise"

Ben Uberall is the manager of Healey's Balconnade Restaurant at Broadway and 66th street and right now is doing a gumshoe for an attraction at that place that Ben says is going to prove a "sensation." About the middle of November Uberall will install a new hostess at the Balconnade, the hostess to have a "name" that will prove a big draw for the uptown eating place.

Goes to Australia

Fred Speare, playing in vaudeville with a sketch entitled "Everyman's Sister," has been booked for a tour of Australia with the playet, scheduled to open in Sydney some time in November.

Charles Grohs, Dancer Baraban & Grohs), Injures Knee In Fort Wayne
Carl Hyson and Dorothy Dickson Begin Vaudeville Dates at Colonial
William Rock And Girls Held Over Second Week By The Palace Theater
Pat Rooney's New Girl Act Will Also Be At The Palace Next Week
Evelyn Nesbit's New Act Given Keith Route, Opening At Palace Shortly

CENTURY CONCERT SOLD OUT

Keiih's First Sunday Vaudeville Affair at Big House Draws' Around $6,000

THE B. F. Keith Vaudeville Exchange scored a big box office triumph at the Century Theater last Sunday night when it offered a big vaudeville show there at prices ranging from 50 cents to $2, that had the house sold out by 7 o'clock, with "standing room" at a premium. The house seats 2,900 and the receipts for the one night's performance was a little less than $6,000. All of the artists taking part, eight acts being offered with headliners from the Palace and Colonial positively appearing, received extra pay for the show, being paid on the pro rata plan.

The show was engineered for the Keith offices by I. R. Samuels, the well-known booker, and Chris Egan, the popular manager of the Colonial, Samuels laying out the show and Egan looking after the managerial end. Many persons, unable to obtain admission to the other local Keith houses, were directed to the Century concert.

The Keith policy for the Sunday night concert thing prevails again next Sunday, with the seats to be sold at $3.

Back from Europe

Charles Feleky, literary adviser and sketch producer for Martin Beck, is back in the States from a six months' tour of Germany, Austria and Hungary. He brought back with him, according to Walter J. Kingsbury's "official statement," "the pick of the dramatic product of the war years in the Central Empires, and a few musical successes." Feleky now represents Max Reinhardt, the Berlin producer, in this country. Among new plays for presentation here on his booking list are: "Lieutenant Butterfly" (musical comedy) by Frank Martos and Konjatty; Fran Molnar's "Carnival" and "Lillion, the Life of a Gangster," a new drama yet unnamed, and three one-act plays; "Miss Charlotte," "Sancho Panza's Kingdom," and "The Waltz," a comedy by George Ruttkan and incidental music by Franz Lehar, etc.

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Report Toney Goes Out

It was reported along Broadway this week that Jim Toney, who has been acting as master of ceremonies at the Capitol since its opening, is shortly to be supplanted by a comedian with a stronger voice than Toney's, as the latter's talk is lost beyond the middle of the huge theater. If Toney is retained it is understood that he will be permitted to dance only, as the remainder of his work is unquestionably unfitted for the "largest theater in the world."

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Get Unprecedented Salary

In signing a contract for the new Ed. Wynn show, now in rehearsal, Ray Miller's Black and White Melody Boys will receive the largest salary ever paid to a jazz band for any consecutive engagement in productions. Miller's musicians are to feature their numbers, which includes two of the band's compositions, "Black and White Melody Blues" and "All Day Long."

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Offered "Big Time" Route

Nan Halperin, one of the stars of the new G. M. Anderson "Frivolities of 1919," who laid off last week and this while the show is being reconstructed prior to its resumption of stage activties, was offered the "big time" vaudeville route in the East, opening in Boston, Monday, at a $1,000 weekly stipend.

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Remain in Vaudeville

Parish and Peru are not going into the present Capitol show as planned last week. The vaudevillians reported to the Capitol for a "try out," but the management decided that their style of act would not fit in the current Wayburn Revue.

British Actors Not Strike-breakers

Monte Bayly, of London, has been over in Paris to watch the interests of members of the Variety Artistes Federation during the French strike, now settled. His instructions from headquarters were to inform the syndicate that if they would withdraw the ten per cent limitation of V. A. F. acts, the Federation would instruct its members not to appear at any theaters in France excepting those contracted for prior to September 27. As it was, Mr. Bayly was able to report that the majority, at least, of British artistes were fulfilling engagements entered into some time before the trouble began. The suggestion, therefore, that the British artistes in France could be used by the French managers as a means towards breaking the strike was unfounded.

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To Rebuild Columbia

The Columbia, Washington, has been added to the Marcus Loew string. Walter Brownley of Washington is said to be in on the Loew "buy." It will be entirely rebuilt and made into a handsome new vaudeville house, playing Loew bills.

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Moss Acquires Theater

Ben S. Moss has just acquired the lease upon the new theater now being built at Norman and Meserole Avenues, Brooklyn (Greenpoint), Moss holding a twelve-year leasehold at an aggregate rental of $650,000. It will seat 2,000. Expected to open early in the Spring.

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N. V. A. Formal Dance

A strictly formal dance was a happy event at the club room of the N. V. A. Tuesday evening, the artists being hosts, with invitations having been previously issued. The attendance was large. The music was grand. The entire affair was most enjoyable.

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Gone is Gaby

Gone from these shores is Gaby—the only and original Gaby Deslys—without the Parisienne dancer playing any revues or vaudeville dates. There were all kinds of rumors. It is now understood that Gaby goes back to get some real money, appearing in pictures.

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Marx Brothers at Hamilton

This is gala week at B. S. Moss' Hamilton, Broadway and 146th Street. The Four Marx Brothers in their forty-minute revue, "N'Everything," have been engaged for the entire week as an added attraction. The other acts and photoplays will be changed each half, as usual.

ECKL'S SHOWS

Now Booking Sunday Shows Into The Crescent, Brooklyn—Playing to "S. R. O."

JoJe Eckl has added the Crescent, Brooklyn, to his booking string, and is sending the house across the river a ten-act show every Sunday, with the Sabbath business an "S. R. O." proposition. Phil Taylor is managing the Sunday shows, with Joe furnishing the acts.

Eckl has quite a regular business for the week days at different houses upstate (the Crescent has the Corse Payton stock during the week days), with Joe sending shows to the Collingwood Theater, Poughkeepsie, Rome, Rochester (Victoria), Gloversville (Family), Oneida, Fulton, Newburgh, Fort Jervis, Auburn, Albany, Utica, etc.

Eckl today is paying more money for acts than ever before, with Joe out to pay for some regular talent.

It is reported that Eckl is after Van and Schenck as well as Al. Herman for a Sunday date at the Crescent, Brooklyn. Joe says he will pay 'em the dough, and that as Brooklyn is the home of the former singers, that a Sunday with them or Herman would prove a big card.

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Lillian Rhodes Returns

Up at the Royal this week few of the regulars knew that among the in support of Pat Rooney and Marion Dent in their new turn that the Lillian Rhodes with the act is none other than the niece of George M. Cohan and the ex-wife of Charles King, now in vaudeville with a big act. Miss Rhodes was on the stage at the time of her marriage, but for several years dropped out of the professional limelight.

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Hissed Speech

In the Larry Reilly act at the Riverside last week the gallery took exception to several utterances Reilly makes in a patriotic speech and unmistakable hisses were heard. It was at the juncture where Reilly, supposed to be home in Ireland again, orates upon what a great, free country America is, etc. Efforts to locate the hissers proved futile in semi-darkened house. "Just disturbers" was one comment. "Strikers out of work" was another.

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Berlin at Work

Although sidestepping all vaudeville engagements, Irving Berlin, who is anything but a well man, has started to work on the new show that he is doing for Charles B. Dillingham, as well as wind up the musicalized version of "Brewster's Millions," in which Harry Fox will be the principal player.

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Barber & Jackson Working

With the return of Jane Barber from overseas the former act of Barber and Jackson is again playing vaudeville. Bill Jackson is one of the longest-legged pianist in captivity.

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Sullivan in Charge

Gus Sullivan is now in charge of the Boston office of the Jack Mills Music Publishing Company. The New York office is under the management of Irving Mills and Nat Vincent.

GREAT BILL AT THE ROYAL

Pat Rooney-Marion Bent Revue the Headliner

A Monday matinee audience, that taxed the house to its utmost capacity, responded with all the enthusiasm one of these crowds can take on to an extraordinarily good bill of eight acts, having variety and all but one that was out of the ordinary. There is no doubt that the new Pat Rooney-Marion Bent revue, "Rings of Smoke," drew the mob. And all those who came especially to see this act most certainly went away unusually pleased. Pat and Marion, prime favorites, show that they can compete with the best of 'em in putting on what seems to be the current fashion of vaudeville act. The habituals were roused out of the handlocked show-me attitude. When the curtain was rung down on "Rings of Smoke" (New acts) Rooney was called upon to make a curtain speech. Mlle Marguerite and Frank Gill, headliners in their own right, gave excellent support and helped make the act what it is.

Jimmy Duffy and Fred Sweeney were in the group of acts that gave Rooney and Bent a close run for hit honors. They bill themselves facetiously as "Jimmy Duffy and Mr. Sweeney, Russian Entertainers." It is seldom that we have heard a house laugh so loud or long at their type of buffoonery as they did at these two boys, who made outstanding hits in the "Atta Boy" show. Others in the above mentioned group were Leo Rose and Katherine Moon and Billy Dale and Bunny Burch. The former, who are ably assisted at the piano by Jules Buffano, offered a neat dancing act that brought more response from the audience than most of these acts get. Dale and Burche's patter got a laugh on every line.

Winston's Water Lions and Diving Nymphs are so far out of the ordinary and usual in routine that they held in the audience completely in the closing spot.

The first three acts were, in order, Gere and Delaney, roller skaters, Frank Gaby, a somewhat different ventriloquist, and William Sully and Genevieve Houghton who offered their familiar "Between Dances." This team have slightly improved their routine by injecting new popular numbers, which it needed badly.

Tidden.

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May Do Specialty

When the new Jack Norworth revue starts rehearsals the latter part of this month, Janet Adair, originally slated for the show, may not appear in it unless an arrangement is made for her to appear in her vaudeville specialty. In writing the show, William B. Friedlander made no provision for her in the cast. Miss Adair is appearing with "A Lonely Romeo" at present. Norworth will hop into New York just as soon as he winds up his present work in Ithaca, N. Y.

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Girl Designs Gowns

As a result of the tremendous hit that the gowns displayed in the new William Rock act at the Palace this week, inquiry as to whether Rock brought them back from Paris revealed the fact that they were designed by a New York girl named Yvette Kiviat. Miss Kiviat turned out each design and her work in the Rock offering has brought her to the fore as a designer the equal of any of the Parisian modiste experts. Miss Kiviat is with the Mathieu Shop in New York.

NEW ACTS—ROONEY AND BENT "MUSICLAND," WM. ROCK, ETC.

Friedland's "Musicland"

Anatol Friedland is a composer. He's the author of some of our best known topical numbers. Not long ago he and L. Wolfe Gilbert were a songwriting combination and they turned out some surefire sellers. Since they split, Friedland was persuaded to produce a big act for vaudeville. He did and his "Musicland" at the Colonial this week is the result. It has Lillian Berse as the featured vocalist. On the dancing end Phoebe Whiteside stands out. To lend enchantment there are eight girls who wear some attractive stage clothes and work in the different numbers, while a male singer, Neal Mack, first sings from the orchestra pit and then later on goes to the stage for the finale which has a medley of Friedland hits offered vocally with the girls all "in" for the ensemble. Friedland is at the piano and keeps the act running smoothly. Miss Berse has several solos and for each makes changes of wardrobe. Miss Berse acquitted herself creditably Monday afternoon and was applauded on each number. She is working harder than on her previous appearance as the principal of the "Sweeties" act. While Miss Berse sings entertainingly, Phoebe Whiteside offers a novelty in the way of a shimmy dance on her toes. A pleasing number was "Thanks" rendered by Miss Berse and Mack, this number being one of Friedland's very latest. Another applauded number was "Cutest Daddy of Them All" which has a typical Friedland swing. A medley closes the act. The act was unusually well received at the Colonial. Mark.

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Rooney and Bent Co.

As more and more vaudeville revues are staged, more and more it becomes a survival of the fittest in the way of long time consecutive booking. The new Pat Rooney and Marion Bent revue, "Rings of Smoke," as it is fittingly called, is sure to be one of the survivors.

"Rings of Smoke" was written by Edgar Allan Woolf and the music composed by Cliff Hess and Joseph Santley. Assisting Pat and Marion are Mlle. Marguerite and Frank Gill, Zella Rambeau, Lucille Love, Lillian Fermoyle and Vincent Lopez and His Kings of Harmony. So much for cut and dried cataloguing.

Anyone who sees "Rings of Smoke" will undoubtedly come away with the same feeling as we did, that the enthusiasm indulged in by the audience that witnessed the first presentation of the act was not by any means solely due to the great popularity of Pat and Marion. It helps, of course, but the long time favorites head a turn that is delightful from any point of view. It is well put together, it gives Rooney unbounded opportunities to exert his peculiar personality, it contains some unusually capable supporting specialists and the music is excellent. Outside of the stars the best liked things seemed to be the dancing of Mlle. Marguerite and Frank Gill, and the jazz band.

The "plot" concerns the adventures of a young man (Rooney)) to find a girl whom he can marry who has not got the "gimmies." His travels, which are dreamt through smoke rings take him to various countries. Spain, Ireland, France, etc., which are scenically set in vignettes and the last stopping place, the U. S. A. occupies a full stage and represents a cabaret which gives the company opportunities for specialties. In each of the cut in scenes a specialty is done, sometimes by one of the company, sometimes by Rooney and sometimes by both. Also in these scenes Rooney does his best comedy stuff. Marion Bent has little to do, but what she does discloses the same likable Marion Bent. Space will not permit of elaborated remarks on the excellence of the supporting company. The act is set and dressed superbly, principally the settings. Tidden.

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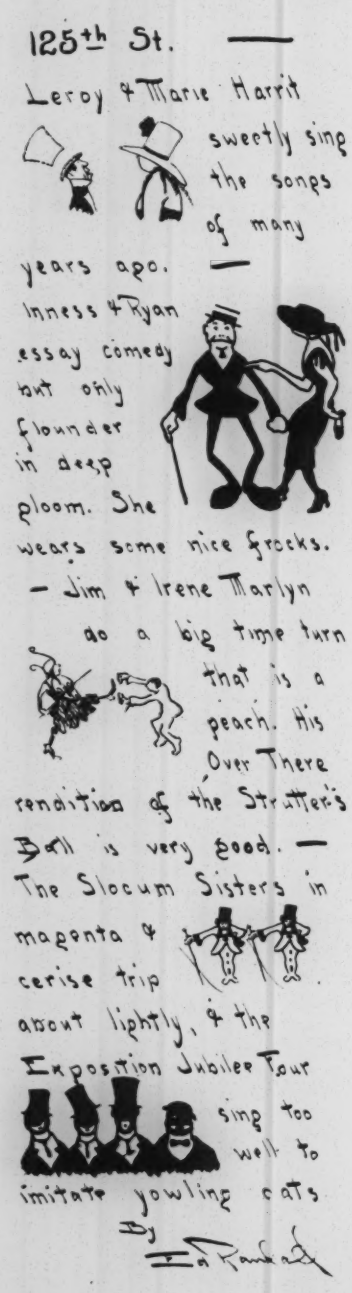
Jean Barrios

Jean Barrios is a female impersonation with no originality, a quality which is particularly desired as the vaudeville stage is rather full of young men with just soprano voices. Some of the gullible ones in the audience express audible surprise when came the inevitable business of yanking off the wig, whewing, and addressing some such remark as "That'll be all of that" in a psuedo bass voice. Barrios' soprano tones are rather good, but it is a frightful ordeal when he sings in his so-called natural voice.

Tidden.

(*New Acts Continued on Page 1768*)


125th St.
Leroy & Marie Harrit
sweetly sing the songs of many years ago.
Inness & Ryan
essay comedy but only flounder in deep gloom. She wears some nice frocks.
— Jim & Irene Marlyn
do a big time turn that is a peach. His Over There rendition of the Strutter's Ball is very good. —
The Slocum Sisters in magenta & cerise trip about lightly, & the Exposition Jubilee Four sing too well to imitate yowling cats
By Ed Randall

TYPES ARE HITS AT THE PALACE

Imitations Also Score at the Corner Playhouse

Character types as offered by Roger Imhoff, Wilkie Bard, William Rock and Clark & Verdi, imitations galore by Miss Juliet and topical songs by Artie Mehlinger were the outstanding features of the new Palace bill Monday.

Perhaps the greatest source of satisfaction was the unexpected hit registered by Imhoff and company in third spot, Imhoff's Tad characterization not only impressionably done with laughing results but Roger himself was forced to come out after the act was over and acknowledge the ovation. Briefly he said: "I am very much surprised and obliged. I thank you." That expressed it all in a nutshell.

Imhoff was on before Bard. His old character type handed 'em a bonafide wallop at the Palace was a sure-enough triumph and glory for any stage artist. We enjoyed Imhoff far more than we did Bard and so did the audience Monday if laughter—consistent hearty laughter—is to be accepted as any criterion.

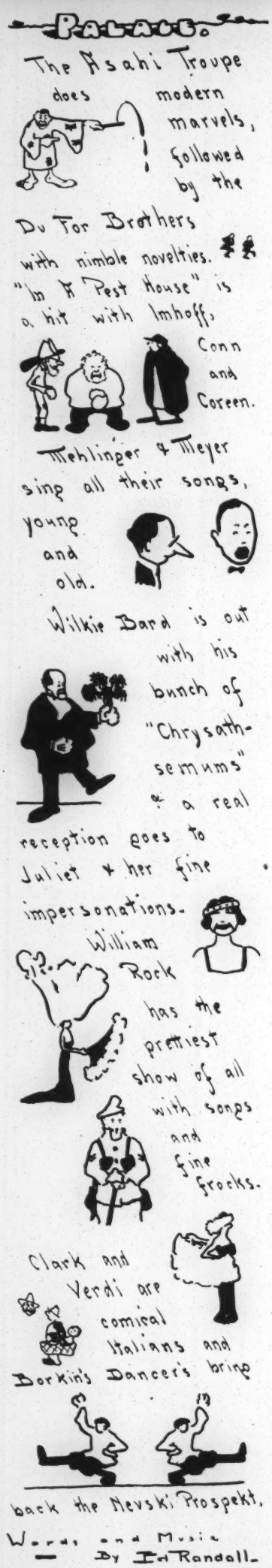
Bard repeated his stage scrubwoman "bit" and preceded it with "Chrysanthemums" in which Bard did a "souse" character.

Bill Rock's new act was a winner, with Rock doing some clever dancing with the types he portrayed as well as displaying a lovely array of femininity in a marvelous outlay of wardrobe. Miss Juliet registered the biggest personal triumph of her vaudeville career when she not only went through a long routine of impersonations of popular stage folks but was called back time and again to do just one more imitation. Asahi was the opener; he both entertained and mystified with his feats of magic, illusions and legerdemain. The DuFor Brothers scored roundly and substantially with their dancing. Then came the Imhoff, Conn and Coreene cleanup with their farcical offering. Artie Mehlinger and George W. Meyer had the song sweep with the Meyer catalogue that is housed for the market by Leo Feist. Artie put over each and every one with a personal bang. Bard was on before intermission. In the second period appeared Miss Juliet, Rock and girls, Clark and Verdi and Borkin's Company of Russian singers and dancers. Mark.

. . .

Only Five Acts On 23rd St. Last Half Bill

As the 23rd Street played "The Miracle Man" as a special attraction, the last half bill consisted of only five acts, some of them so-so and others not so much so. In the latter class comes Jack Martin and Company, a one-legged dancer and two girl assistants, who opened the program. The comedian of the team of McCormack and Winehill worked very hard for his laughs. The Dorothy Gothern Trio seemed to catch the fancy of the capacity house. Duval and Symonds, a man and woman team using material consisting mostly of one of those tiresome marital squabbles, were pleasing when they were not depicting the family shenanigan. The Great Western Four, a quartet having the novelty of a woman member, sang among other things, "Daddy," "Blowing Bubbles" and "At the Highbrown Babies' Ball" with good results. Tidden.


PALACE
The Asahi Troupe does modern marvels, followed by the
Du For Brothers with nimble novelties.
"In A Pest House" is a hit with Imhoff, Conn and Coreen.
Mehlinger & Meyer sing all their songs, young and old.
Wilkie Bard is out with his bunch of "Chrysathsemums" & a real reception goes to Juliet & her fine impersonations.
William Rock has the prettiest show of all with songs and fine frocks.
Clark and Verdi are comical Italians and Borkin's Dancers bring back the Nevski Prospekt.
Words and Music — By Ed Randall

Good Five Act Bill at 58th St. Last Half

The 58th Street was another Proctor house that played "The Miracle Man" as a special attraction and consequently limited the vaudeville to five acts. This division of the program was headed by Way Dalton and Jane Craig, in sort of a revuette written by Claude Bostock and Bertie Grossman and staged by Mr. Bostock. This two-person revue had no difficulty

The Parshleys opened the show with their familiar musical act. Beatrice Doane, with a slight change in her singing single turn, worked hard to put her numbers across. Mills and Lockwood, whose rube characterizations are well known and pretty generally laughed at, for some strange reason or other, did not seem to get over with the Friday matinee audience. Yvonne, assisted by Harry Pearce, closed with a dancing act

Tidden.

5th AVE.
The Mystic Hanson Trio are are good at magic but poor at singing. But the Undertakers Victory Four have fine voices Raymond Bond & Co give a sketch with too much argument in it. The Four Marx Bros do "It Every-thing" which describes accurately the dance by one of the girls.
Harry Lee creates out little stir with his stories, but a full-sized hit is made by Jim Duffy & Mr. Sweeny.
This is "Over Your Head" (last act)
By Ian Randall

"KISS ME" HEADS BILL AT 81st ST.

Musical Comedy Act Scores Another Hit

Election Day brought a crowd to the 81st Street Theater which probably came as near to filling that huge house as any audience since its opening.

Irwin Rosen's big musical comedy act, "Kiss Me," is the feature, and as usual made a big hit. Dorothea Sadlier continues to be the principal attraction.

Mlle. La Toy with a very pretty dog act, opened and Tracy and McBride followed. They are brim full of pep and put forth their material in a manner that pleases the customers very much. Deiro with his accordeon was of course well received. It seems that as time goes on he plays fewer and fewer popular numbers in spite of the fact that he plays them well and audiences like them. "Kiss Me" came next, and in next to closing spot Miller and Mack offered a conglomeration of rough comedy, singing and dancing. The act smacks of small time and was received accordingly. Horlick and Sarampa Sisters closed in a dancing act which is probably all right if you like that sort of thing. At the 81st Street some did and some didn't.

Martin.

Ryan and Lee Head American First Half

Ben Ryan and Harriette Lee, big favorites in both big time and family theaters, played a return engagement the first half of the week at the American, headlining the bill, using their "Hats and Shoes." It is a long turn for a two act but not any too long, considering.

Wilfrid Dubois, an unusually good juggler with a routine made up completely of novel tricks, none of which we had ever seen before, and we thought we saw every conceivable kind during our time, made a hit remarkable in proportions for an opening turn. Barney Williams and Company presented an antiquated type of sketch,

Shea and Carroll "knocked 'em off their seats" with material that is figuratively speaking, a continuous waving of the flag.

Davis and Walker, a negro man and woman did well in their spot, principally because of the fine acrobatic dancing of the man. The Two Yaquis, who are probably as really indian as their costumes, scored.

Tidden.

"Sister Act" and Jazz Hits at 5th Ave., First Half

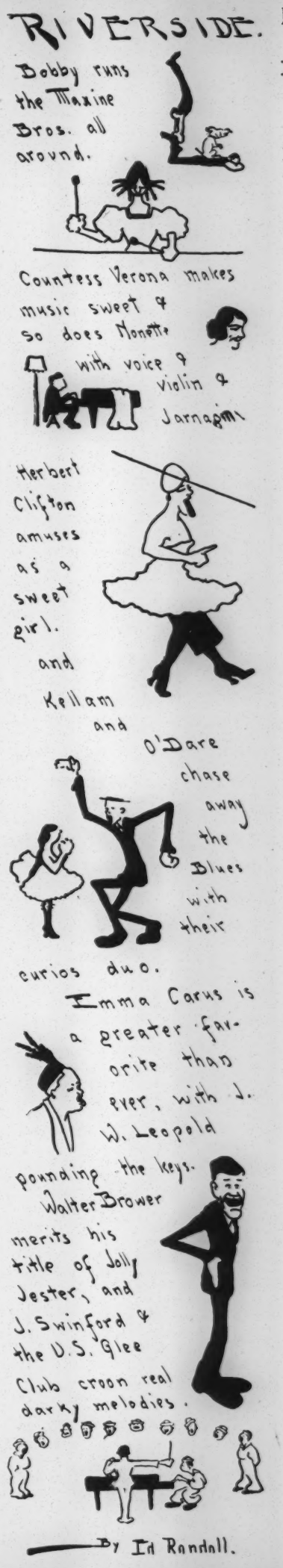
It remained for a "sister act" composed of Coral Melnotte and Edna Leedon to spring one of the genuine surprise hits of the 5th Avenue bill the first half while it is needless to add that Wilbur Sweatnam and his jazz music were a big smashing hit all the way.

James C. Morton and family are back—they played the house not long ago—and thanks to the all-round work of Jim the act again put over a laughing score.

Herbert's Dogs held attention in the opening spot; a pleasing act with the high-jumping greyhounds winning the most applause. Lucy Bruch and her fiddle were well received.

Gallagher and Rolley helped along the comedy score with their blackfaced absurdity. Crawford and Broderick were another laughing hit but part of its effectiveness was lost through the inability of the woman to toss her words beyond the middle of the house.

Mark.


RIVERSIDE.
Bobby runs the Maxine Bros. all around.
Countess Verona makes music sweet & so does Monette with voice & violin & Jarnagin
Herbert Clifton amuses as a sweet girl. and Kellam and O'Dare chase away the Blues with their curios duo.
Emma Carus is a greater favorite than ever, with J. W. Leopold pounding the keys.
Walter Brower merits his title of Jolly Jester, and J. Swinford & the U.S. Glee Club croon real darky melodies.
By Ian Randall.

BIG GIRL ACTS AT THE COLONIAL

Friedland's "Musicland" Vies with New Bothwell Browne Revue

Girls of divers complexion and girls with lovely physical charms occupy the attention of the Colonial audiences this week. Some of them are handsomely gowned while others wear just within the law outfits. But such a parade of feminity is doing business, with the opening show Monday doing unusually well for a starter.

The first procession of the eternal feminine started with the new offering of Anatol Friedland's which has as featured workers, Lillian Berse, Phoebe Whiteside and Neal Mack. Mack is one of the two males in the act, Friedland being the other, with Anatol modestly presiding at the piano throughout.

The second display of "woman, lovely woman" was in the Bothwell Browne revue, with some of the most abbreviated outfits flashed in vaudeville this season. Some of the exhibitions of limbs make a great flash or any house where "girl acts" are now in popular favor. This Browne revue closed the Colonial show and the boys stuck around for the finale, with the women keeping both eyes open for fear they'd miss the next lineup of the models from the Mack Sennett Bathing Girl farm.

Kartelli opened the show and did a masterly job of it. He is a wire-walker of exceptional merit. One of the prettiest little acts of its kind and one that is unusually pleasing is that of Mabel Burke and Co., Miss Burke doing the singing of the old melodies in a pretty way and in sweet voice Sidney Forbes renders excellent support. This act is a gem and is accepted as such at the Colonial.

James B. Carson and Co. were the first comedy hit, J. B. causing a veritable paroxym of laughter with his new turn. This act is in much better shape than when seen at the 5th Avenue. Needless to add that the Swor Brothers were a hit of largesized proportions.

Before intermission was the Friedland offering. After the rest period appeared Morgan and Wiser, a surefire comedy hit, with the comedian roughing it up more than usual. Baily and Cowan, stopping the show and going like a house afire, and the Bothwell Browne revue. The show rounded out keen satisfaction.

Mark.

Quiet Show On View at 23rd Street First Half

Conventional vaudeville of the "small time" stripe was on view at the 23rd Street the first half.

The Valdares opened with a cycling routine that pleased. Garfield and Smith exchanged some fly patter and used a bench in "one" so that there would be no mistaking the classification of the act. Part of the turn needs airing.

Helene Vincent relied on a song series to carry her along. "A Perfect Day" is one of those little farces that crops out in the smaller houses from time to time. Good for intermittent laughter through some rather broad lines. Adams and Griffith scored the biggest hit on the bill with their comedy and singing.

Josie Heather and sister held attention, with Miss Heather working along the lines she has used in vaudeville for years. The Worth Wayten Four closed the show and were laughingly received.

Mark.

IN THE SONG SHOP

By E. M. WICKES

Everybody is Busy at Remick's—The Jest and Its Composer—The Supply of One Word Titles Running Low—Does Spectacular Advertising Pay?

ALEX. SULLIVAN is a good illustration of what a man can do if he has the grit to keep on fighting in the face of disappointments. Sullivan has been writing song lyrics ever since he was a kid, but it is only recently that he horned his way in as a regular song writer. When he first started to work he used to spend all his money buying sheet music. He was still writing lyrics when he took unto himself a wife, and his wife tried to convince him that he was wasting time trying to butt into the song game. But Alex. didn't share her opinion. At night he worked as the sporting editor of the New York World, and during the day he wrote and submitted songs to the publishers. About a year ago he landed "Kisses." That gave him a real start and convinced Mrs. Sullivan that her Alex. was there with the goods. At present Sullivan has songs with half a dozen big publishers. "Give Me a Smile and a Kiss" is one of the big sellers of Remick's catalog, and "Rings" is a plug song at Berlin's professional studios. And what's more, Alex. is writing several numbers for a show.

Everybody is Busy at Remick's.

Everybody from Mose Gumble, Melville Morris and Joe Keit down to the office boy is kept on the jump these days, for Remick has a wonderful catalog of thirty-cent numbers, and everyone is working hard to make this a banner season for the firm. "I'm Climbing Mountains" heads the list on the bulletin board at the Remick studios. Everyone says that it will be a bigger hit than "Bubbles," and Sam Mitnick won't let anyone out of the place without admitting that such is the case. If you disagree with Sam, or say that you never heard the song, he will round up Tom Penfold, who has charge of the department that supplies the stores with orchestrations, and who is some singer in the bargain, and Billy Stone. Sam will then take the pair in a room and have them demonstrate "Mountains." And once Sam entices you into a room, he will hold you there until after you have heard "Isle of Golden Dreams" and "Your Eyes Told Me So."

Leo Zahler is another very busy man at Remick's. Every day he is landing acts on "Tell Me" and "I'm Climbing Mountains." Leo contends that if you were a hit with "Bubbles" you'll be a double hit with "I'm Climbing Mountains."

Ray Walker has become a musical contractor. Ray and Lou Thomas have opened offices in the Gaiety Theater Building, where they will conduct an agency to furnish musicians and entertainers for all occasions.

Frederick Knight Logan, who has been chistened the Waltz King of America, was photographed with John Philip Sousa, the March King, at Logan's home town in Oskaloosa., Iowa. In Oskaloosa the home folks look upon Logan as the greatest thing that ever happened. When they heard of the fat sum he received from his "Missouri Waltz" they thought that it was up to him to subscribe to the town's quota of Liberty Bonds, buy a library, a new church, a new opera house, and a few other things. Logan did shell out some of his royalty and is now a double king with the natives.

"The Jest" and Its Composer.

Maurice Nitke has sprung into the public limelight as the result of his good work in connection with "The Jest." For "The Jest" Mr. Nitke supplied John Barrymore with the song, "Madrigal of May," which, as the musical theme of the piece, was sung by Mr. Barrymore and frequently repeated throughout the performance. Report has it that the musical director was mobbed by a number of women who wanted to get copies of the song.

Mr. Nitke also wrote "No More At Evening" for John Barrymore, when Arthur Hopkins presented him in Tolstoy's "Redemption." Mr. Nitke is a violinist of note and has frequently appeared at Carnegie Hall and Aeolian Hall. His style of composition is said to be distinctive and original and indicates that he shouldn't have any difficulty in landing other winners in the future.

F. J. A. Forster, the Chicago publisher, has gone back to Chicago, after having spent a week in New York City. Forster is an unusually busy man when in New York and usually takes care of a great deal of business.

Ray Perkins, formerly with Waterson, Berlin & Snyder, and composer of "Bye-Lo," has been appointed assistant manager to Mr. Kirkaby of the Henry Burr Music Corporation. In addition to being assistant manager, Mr. Perkins is some pianist!

Last week J. Aldrich Libbey sang at the Harlem Opera House and went as big as ever.

One-Word Titles.

Ever since "Smiles" came out there has been a run on one-word titles. So far song writers have juggled with smiles, kisses, freckles, wrinkles, tears, eyes, and rings. "Rings" is Alex. Sullivan's latest. There is still a chance to write up fingers, toes, sighs, pants, tongues, ears, nose, cheeks, feet, hands, gloves, heads, tails, hips, thighs, knuckles, and breaths. If you can't find anything in this list, consult some M. D. for a list of all the organs of man. You may be able to hit upon something—something original. There's nothing like taking a chance.

The printers' strike is still a source of worry to many publishers. Last week one publisher was wondering where he could have two hundred and fifty thousand copies turned out for him in a week. He needed them to fill orders. Until the strike began Meyer Cohen hadn't smoked a cigarette in thirty years. Now he's seldom without one between his lips. Orders are piling up so fast that he is afraid to look at he order book.

Does Spectacular Advertising Pay?

A. J. Stasny maintains that it does. And a $6,000 ad. in the Saturday Evening Post is a sure-fire bet. Before the copy appears in the Post he invariably receives enough advance orders to pay for the advertisement. How does he do it? Ask him. Two days after his electric sign appeared on Broadway every phonograph and roll company was after the three numbers advertised. Two Broadway shows were willing to feature at least one of the songs if Stasny would announce the fact on his sign. Practically every music dealer that comes to the city either sees the sign or hears about it, and when he reaches the jobber he stocks up with "Girl o' Mine," "My Gal" and "Lullaby Land." Stasny has just ordered $10,000 worth of display signs. Each sign costs him $30. It must pay him, or he wouldn't keep it at the way he does.

Henry Burr starts out this week on a concert tour through the Middle West. He will feature "I've Found the Nesting Place of the Bluebird," a new high priced ballad by Jack Yellen.

"I'm Tired of Dreaming, Dixie Lee" is bringing L. Wolfe Gilbert numerous encores at the theaters where he is being billed as the headliner.

Donlan With Sam Fox

In order to take better care of their fast-growing interests in the East, the Sam Fox Publishing Company of Cleveland have added Thomas J. Donlan of New York to their staff to represent them in that section of the country. Mr. Donlan has had many years' experience in the retail, wholesale and publishing business and has been identified with some of the leading American music houses. Mr. Donlan will devote his efforts to New York, Boston and Philadelphia. Frank Pallma, Jr., of the Fox Company will make the other Eastern cities, while Sam Fox and Russell O. Weiss will take care of the West.

September 20th to October 6th was Sam Fox Week in Los Angeles. At every theater and cabaret in the city were sung or played the two big Sam Fox hits, "Me-Ow" and "My Cairo Love," and the four new Sam Fox numbers, "Taxi," "Karzan," "One Sweet Day" and "Love Me," the last an opera style song. Every restaurant and dancing academy orchestra played these numbers. At Grauman's Theater "One Sweet Day" was played as the theme to the picture by Arthur Kay's 48-piece orchestra, and "Taxi" and "Love Me" were played by the organists, C. Sharpe Minor and Milton Charles. At the California Theater "Love Me" was played as the theme by the 42-piece orchestra under the direction of Carli Densmore Elinor. Jesse Crawford, organist, played "One Sweet Day." Slides were provided for these and other picture houses and illustrations and the song lyrics were shown on the screen while the numbers were being performed.

Harry Kerr, one of the Sam Fox staff lyric writers, makes his home in Los Angeles. Mr. Kerr collaborated with Sam Fox in making the week a great success. On the 11th of October both Mr. Fox and Mr. Kerr were in San Francisco, starting the campaign for a Sam Fox Week in that city. Singers, orchestra leaders and music dealers in San Francisco are assisting with the greatest enthusiasm. The prospects are that the Sam Fox Week in San Francisco will be an even greater success than that in Los Angeles.

Joe Young has written the lyrics for May Irwin's show, "The Water's Fine." Young is a consistent hit writer, but a poor press agent for himself. To date he has written about twenty big hits, including, "Just a Baby's Prayer at Twilight," Yaka Hula Hickie Dula," "I Wish I Could Sleep Till My Daddy Comes Home," "Hello, Central, Give Me No Man's Land," "Rock-a-bye Your Baby with a Dixie Melody," "When the Sun Goes Down in Romany," "Don't Blame It all On Broadway," "Arrah, Go Wan," "My Barney Lies Over the Ocean," and "When the Preacher Makes You Mine." Joe should make a good Sunday newspaper story for some of the birds that come up from Park Row looking for stuff about the doings of Tin Pan Alley.

"Live, Laugh and Love"

Henry I. Marshall has a new musical comedy on the road called "Live, Laugh and Love," which is playing to packed houses. The song features of the show are: "Mary, That's Why I Love You," "Live, Laugh, and Love," "One Kiss," and "I Want a Fellow Like My Dad." Jos. W. Stern & Co., publish all the songs in the show. Marshall isn't new to the game. He wrote "Be My Baby Bumble Bee." And for Elsie Janis, he turned out "Bless Your Everlasting Little Heart," which Miss Janis sang for two years in "The Little Princess." For Brice and King, Marshall wrote "On the 5:15," and for Tempest and Sunshine, he composed "Mary, You're a Little Bit Old Fashioned." His new stuff must be good or Stern & Marks wouldn't be putting their money into it. They can spot the dollar sign on a writer about as quick as any one that ever broke or stumbled into the song game.

Song Writers at Mt. Morris

It is a surprising fact that many of the song publishers do not grasp the opportunity which "Taps" has made possible for them at the Mt. Moris Theater to plug their songs. The audiences at these events are very critical and song publishers would have the chance of seeing how the songs go.

Last Thursday evening Witmark were passable with "Give Me the Sultan's Harem," and "Sweet Adeline," featured by Lew Brown. Irving Berlin's forces were great with "Only." This thrilling song, combined with good plugging, pleased the crowd. Stasny were successful, as usual, with that snappy "My Gal" and "Lullaby Land."

Henry Akst, with Howard Rogers, the two celebrated song boys, occupied a considerable amount of time because of their pleasing presentation. Abner Silver brought out a new one in "Come Back from Paris." It seems to be another hit which Silver always produces. Miss Laney sang "Hawaiian Moonlight" and "Weeping Willow Lane."

Nurnberg.

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NEW ACTS

(*Continued from Page 1764*)

Duffy and Sweeney

Jimmy Duffy and Fred Sweeney, who will be remembered with a smile for their work in "Atta Boy," bring their unusual personalities and some of the excruciatingly funny things they did in the soldier show into vaudeville. To say they were, on the occasion of their entry and will be before future audiences, a "riot" is putting it mildly, which in turn, is not saying anything mild. Their work baffles adequate description and an attempt to outline what they do would give no real idea of it. It is supreme buffoonery, done with an artistry that is superb and of the type that leaves audiences weak from laughing. To use a battered and worn phrase they must be seen to be appreciated, and we have genuine pity for the person who cannot laugh at them, if there will be any. Their act is short, and this again shows their remarkable showmanship as too much of their type of work destroys all its comedy. They are on just long enough to make people want to see them again, and have another big laugh. They bill themselves as Jimmy Duffy and Mr. Sweeney, Russian Entertainers, which is a laugh. We feel certain that many is the time our duties will include reviewing them in about town vaudeville bills and we are looking forward to it. They will never grow tiresome.

Tidden.

William Rock and Girls

William Rock is with us again. This time he has a bevy—a whole flock of girls—disporting themselves in the most gorgeous array of gowns that has been seen at the Palace this season. Seems funny to see the nimble-footed and agile Rock offering his inimitable types and dancing as of yore with a merry coterie of girls instead of a frankie-white or maudefulton working along with ye William. The new act runs a gamut of costumed numbers. It's a special Rock act with Rock offering some characteristic types that included several old-man impersonations. Rock has done real well in picking girls but the gowns—yea some factor and Bill knows it—knocks one eye cold and dazzles the other so that all one can think of afterward was the wardrobe investiture. To Rock goes the palm for sartorial carnival—and to him must go credit for the dancing the girls do as it is typically Rock's conception and done per instruction. Rock stages his numbers with a finish worthy of a $3 production. We watched the Palace crowd Monday afternoon applaud and noted the keen satisfaction that came when Rock introduced each girl by name at the finale of the act. It was Gladys James, who had a number by her lonely and who worked in "The Shoulder Shaking Blues," that was enthusiastically received. Rock did a doughboy number and also worked a special Oriental song reminding one of his "Candy Shop" days. There was the roue type as well as the "I've Lived, I've Loved; I'm Satisfied" ensemble, with Rock and one of the girls doing "old folks" that was capitally done. Rock's first number was "Beautiful Paris Girl," the second, "The Private Told All," the Japanese girls' number and the "Blase? No, I'm But a Man" which had Rock watching the different women of the world passing before his vision. A great flash for the "big time" and sure to render satisfaction.

Mark.

Anna Held, Jr., and Gilfoyle

Miss Held, Jr., with her singing partner, Mr. Gilfoyle, have a new turn for the vaudeville stage that can easily stand on its merits in any program. Added to the uniformly good qualities of the act, is the added charm of a bewitching replica of one of the best known stage women of her time. Anna Held, Jr., has lived so long in France that she can and does speak most convincingly of the days she spent there after war was declared. Gilfoyle is an excellent singer of popular ballads, with an exquisite sense of humor that holds attention. Miss Held displays a bewildering set of costumes, one at a time, and altogether, the act is a snappy one.

Randall.

NUXATED IRON

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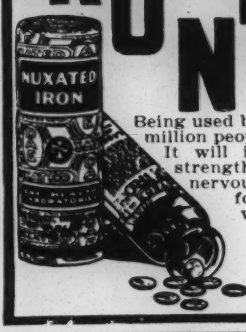

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COLLABORATOR WANTED: Studied intimately New York and London productions for 25 years and believe that with polishing and revison several of my comedies and farcical comedies will get across. Have also the necessary capital to back my manuscripts, but would prefer to interest outside managers and finance only the collaborator.

Box One, Station J, New York

THE LITTLE WONDER
TO REMOVE SUPERFLUOUS HAIR
Not injure the face in anyway, Is wax preparation. Sample, $1; Cup. $5.00. VANITY HAIR SHOP, Muskegon, Michigan.

YOUR PHOTO
On your professional or business cards, 100 for $1.50. New classy type used. Photo calendars, pocket folders and stamp photos. Samples 6c same returned first order. D. M. Studio, Waverly, Ohio. t.f.

THE ANSWER!

1+1=3

TURN!

I WANT YOU FOR MY PARTNER

TOGETHER WE MAKE

1+1=3

LOOK!

HERE'S HOW!

Lewis J. Selznick
SEVENTH AVENUE AT FORTY-NINTH STREET
NEW YORK

To Exhibitors:

I want you to be my partner. I'll pay you for the privilege of becoming yours.

I've purchased all the common stock of National Picture Theatres, Inc. Paid $100,000 for the issue. I'm going to give you half of it. It's without any present value, but next year by your decision, it will be worth nothing or millions.

If we work with and for each other, we'll split a fortune. If we split hairs, I lose a lot of time, a little money, and both of us lose a big bet on Opportunity.

I'm getting the common stock dirt cheap, but if that sticks in your craw, just recall that you get half of it for less than that—nothing. I run the business, but you run me with an exhibitor Board of Directors. Between what I've learned of picture-making, and what you've learned of profit taking, I'll land the pictures—you'll land the crowds and we'll both get the money

This may be bare knuckle language, but I don't know any kid glove words. "Camoutlage" wasn't explained in my school dictionary.

This game has got to pay me or I won't play it, and there's only one way to make it pay—that's by having it pay you. If the exhibitor isn't a success, I'm a failure.

If I thought I could get the best of you without getting the worst of it, being just human, I might try for the advantage, but until I find a dead goose selling for more than golden eggs, I'll continue to believe that the protection of mutual interests is the one sound principle for a producer—exhibitor success.

You must contract for pictures and I must contract for markets. Under the present system, you constantly create good will for the producer and the good will you have created is at the mercy of an outbidding competitor

I, on the other hand, have greater selling costs year after year, because the present system of distribution means a new selling campaign at a constantly increasing overhead each season.

If we pool resources we can stabilize at both ends, giving the public better pictures for the same money, or the same pictures for less money.

National Picture Theatres, Inc., is like a mutualized insurance company—conducted for the benefit of the shareholders. All savings of administration become common property. Maximums of overhead are fixed and protected. No magic about the proposition nothing brilliant or unique merely cutting out of wasteful buying and selling operations.

I'm entitled to half the common stock revenue because you can't get me to go in for less. My time and my experience are worth it. The things I know to do, and the things I know not to do are worth millions.

What you get is the money you save by combining for short-cut methods.

It's a case of 50-50 responsibility and authority and 150% results! "One plus one equals three." I could promise more, but I couldn't deliver, so I won't.

I want you for my partner, but I won't pay more for the privilege than it's worth.

Very truly yours,

Lewis Selznick

"THE STREAM OF LIFE"

"The Stream of Life" is the first production of The Plimpton Epic Pictures. The tea party is one of the most amusing scenes.

A tense moment occurs when the bank president (Leonard Willey) confronts the defaulter (Henry Moubray.)

In the spelling class Philip, whose life the picture outlines, is the only boy who can spell "separate," and goes up next to Betty.

Philip seeks relief from his anguish in bridge whist, but comes to realize that such external aids fade like a flower.

"The Stream of Life" abounds in charming pastoral scenes. One of them is the old farmhouse, Philip's birthplace.

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Old Biograph Players—Rothapfel An Exhibitor Again—Horace Plimpton In the Old Days—The Success of the Shipmans.

"THE Lincolns are coming; hooray! hooray!" John Drinkwater (a good name in this country!) has arrived in the U. S. A. and is seeking a Lincoln for his play. That means a lot of picture Lincolns, who look more like than unlike the martyred President.

There have been two mighty good Abe Lincolns. Ben Chapin, who died not long ago, was famous all over the land for both stage and picture work, and looked so like the real thing that it was startling. And one of the first things that made Vita famous was "Abraham Lincoln," with Ralph Ince in the lead. Ralph doesn't look a bit like Lincoln without makeup, but certainly did wonders in the picture. Saw it again a year or two ago at some Red Cross show. Picture's awfully funny because of the old fashioned cutting, very long scenes and no closeups, but it made a hit just the same. Why not tempt Ralph to play on Broadway? Everybody's doing it now.

Dorothy Dalton to the Fore

There's Dorothy Dalton giving up part of her time to rehearsals for one of the biggest productions ever on Broadway. Dorothy is an old timer where pictures are concerned and a great big money maker, for Ince. Her former experience in stock work and in the two (and four!) a day count for nothing.

It is her screen experience that did the trick. Comstock and Gest will bring out "Aphrodite" on the order of their "Chu Chin Chow" and "The Wanderer," but bigger and better, and maybe at $10 a seat. The last is for the opening night at the Century; later $5 will be the top. Fancy "fans" who formerly spent a dime to see their Dorothy digging down for ten bucks! Case of a screen star becoming a stage one, instead of vice versa.

"Old Biograph" Players.

Lots of old Biograph folks doing things lately. Eddie Dillon has joined the Famous Players-Lasky to direct Irene Castle. Title is "Miss Antiquity." Eddie knows a lot about antiquity in the picture business! One of the oldest chaps in the fillums—not in years, but in point of service.

The "old Biograph" players—all originals—who claim to have served their apprenticeship with Griffith in New York, would pack the famous Biograph studio, large as it is, from stem to stern. Most as bad as the Mayflower folks! But Eddie was really there, went West with Griffith and has directed successfully ever since.

And Mabel Normand goes merrily on. Once she ached to play straight drammer, but nothing doing. Too clever in the funny parts. "Mickey" has been played and even sung, and could be revived any number of times. Ask any fan to name the best comedy of the year and the answer will be in six letters, "M-I-C-K-E-Y." "The Jinx" carries some comedy catchy ads. Notice the seven black (I almost said green) cats on a green black ground? Speaks well for the successor of "Mickey," and those on the inside say it's bigger and better.

Big advertising usually pays, but it can't put over a poor picture. Several examples lately. Two of the biggest stars in the game had poor stories and careless support. Result—excitement from exhibitors all over the land and popularity of the stars seriously threatened.

Raoul Walsh, another "original Biographer," has left Fox for the Mayflower, where he will make special productions at a dazzling salary and a percentage. Following their established custom, the films will bear his name.

Film Writers Unionizing.

Motion picture writers are unionizing! Many of them have joined the Dramatists' Committee of the Authors' League under the chairmanship of Tony Kelly and with the musical and dramatic writers will be ready to stand up for their rights, if such a thing is ever necessary.

A protective association of dramatists, motion picture authors and composers, is the way it reads on the books of the society, but everyone thinks that it will develop into a genuine union before the year is out.

How exciting if the whistle should blow and suddenly every writer would drop his pencil or close his trusty typewriting machine!

Standard contracts are being prepared, and woe to the concern who refuses to accept the terms prepared by the biggest and most representative group of literary men and women in the land. Charles Dazey and Joe Totten are prominent members of the large committee and there are a number of lesser names on the list.

Rothapfel Again Exhibitor

Sam Rothapfel, after a brief excursion into the realms of producing, has returned to his old love and is once more an exhibitor. He started in a very small way in a little picture theater in the Middle West and reached the tip-top of the profession when he successively opened the Strand, Rialto and Rivoli. He will introduce some innovations in exhibiting n Los Angeles at the California Theater.

Too bad that his work has been so soon forgotten, as he did more for the raising of the standard than any other two or three persons. Once the way is opened, it is easy to follow along. His name had been mentioned as the probable director of the new Capitol, but that was another wild rumor.

News of the first production of the Plymouth Film Corporation brings recollections of the old Edison Studio, when Horace G. Plimpton was at the head, in the days of its prosperity.

Mr. Plimpton was more or less of a czar and decidedly inaccessible to the various employees. One of the actors, who took himself quite seriously and imagined that his clever (?) work as leading juvenile was worthy of greater salary, tried in vain to get to Mr. Plimpton with his request.

Impossible.

Then he kept on trying—he was a persistent cuss—and at last someone tipped him off to write a letter asking for an appointment. He did so, and received a terse note setting an hour in the following week. Dressed in his best, he ascended the stairs to the sanctum sanctorum while some of those in the know waited for his return with amusement. He came back shortly with the news that the interview was short and sweet. He presented his plea for a raise and, when he had finished, Mr. Plimpton asked:

"Have you appeared in any of our pictures lately?"

This, in the face of those weekly evening seances when pictures were looked at and commented upon by the entire staff! It took the young man's breath away and he said that he decided if he had not registered upon Plimpton's mind, he couldn't be worth any more than he was getting!

Edward Earle is playing leads with Vitagraph; Ben Wilson has made fame and fortune for himself; Gus Phillips and Douglas MacRae were there then; none of these is the man, but he can be easily placed if one remembers those old days!

The Capitol Opens.

The Capitol opening, long awaited, impressed old timers as being different from the usual feature house because it isn't really one at all' So many things are featured, and featured well, that the picture is a sort of "also ran." The house is magnificent and far surpasses any previous attempt at theater building in this or any other town. The accompanying show puts all others to shame and to compete with these "features" the picture must be of the very best. "Doug" Fairbanks' first United picture, which is one of the poorest that he has been seen in, seemed slow in comparison with the up-to-date things about the Capitol.

The stage seems to be the thing this season. Probably because they can make pictures between times.

Kitty Gordon has deserted entirely and is playing on the Coast.

Valeska Suratt has plans for an early appearance in a sensational drama.

Alice Brady has returned to "Forever After" and is quoted in the theatrical columns as preferring it to the silent drama! (Wait until she appears in a new feature!) Miss Brady should be partial to pictures, for they have added largely to her prestige, and friend husband, James Crane, played opposite her in "His Bridal Night." Another case of first love beneath the lights.

Other Stage and Screen Players.

Funny, though, how many measure Alice Brady's success merely from the fans' point of view, forgetting her work on the stage in "Little Women," "Sinners" and other successes. The audiences are almost entirely of fans, and one is reminded of an incident in the old Rothapfel regime at the Strand.

Remember the near oil paintings of stars that used to decorate (?) the lobby? When "The County Chairman" was playing there a certain likeness, that was not a likeness, of Maclyn Arbuckle occupied the place of honor. Two well dressed women of mature age stopped to gaze at the posters. "Ah! Arbuckle in 'The County Chairman.' Must be a new Keystone." Just then she caught sight of the FACE! "How he has changed; is it in the new character?" Her friend, wiser and perhaps less near-sighted, read the poster. "It isn't 'Fatty,' but his father; hope he is funny." Alas for Maclyn Arbuckle's years of stage work that had made him more or less famous. Compared with slap-stick heroes, he was as nothing.

Shipman Success.

James Oliver Curwood's stories when they have Nell Shipman as star always score a knockout. "God's Country and the Woman" was a big moneymaker, and now "Back to God's Country." Nell is a quiet little thing to play such strong characters; one would expect her in the simple, peaceful home dramas; she is so unassuming off the screen that no one would dream of her force.

Those Vitagraph pictures she was featured in were very popular in England before the war, and now that shipping is soon to be normal, her former popularity will help in the sale of these newer and bigger features. "Back to God's Country" sort of surprised folks, for there was very little said about it in advance, and it has been one of the best box office returns of the Fall.

Ernie Shipman, her husband, is a well known picture man, whose line originally was advertising. He did some dandy work in the East before he decided to live in Los Angeles, and now he puts over big pictures himself. Everyone remembers his campaign with the Universal "20,000 Leagues Under the Sea." Very popular pair, both of the Shipmans.

Oh, those Bathing Girls! All over there are sets of "originals" and the rubes and small city folks imagine that they are seeing the genuine original girls. The first of those "Yankee Doodle Girls" (warranted strictly of the genuine variety) to be featured is Edna Maison, who came from Los to Broadway and decided to stay around. Joe Gilbert reports that the five-feel feature for Edna is getting into shape rapidly and that she will make a wonderful star; that winning smile will win dollars and dollars for the company.

5 YEARS AGO TODAY.

Edith Taliaferro Signs Contract to Appear in Films for Lasky Company.

Mabel Taliaferro Announces Her Acquisition by B. A. Rolfe Company.

Maclyn Arbuckle in "The County Chairman" Released by Famous Players.

Eleven New Producing Organizations File Incorporation Papers in Albany.

Helen Gardner Returns to Vitagraph in "Sylvia Gray."

10 YEARS AGO TODAY.

Ben Turpin Appears In Person With Essanay's "Breaking Into Society."

Vitagraph Makes Special Film of Gaynor, Candidate For New York Mayoralty.

Carl Laemmle and J. J. Murdock Arrive From Europe.

Keith and Proctor's Fifth Ave. Uses Laemmle Film Instead of Licensed Picture.

Chicago Exhibitors Meet To Oppose Proposed Increase in City License.

NATIONAL PICTURE THEATERS, INC. FORMED

Selznick's Latest Enterprise Includes Big Exhibitions in Membership and Directorate

ONE of the most far-reaching and significant enterprises launched in motion pictures is announced by Lewis Selznick, who has founded and incorporated the National Picture Theaters, Inc., a mutualized organization with its membership and directorate consisting of influential exhibitors of America. One hundred thousand shares of common stock have been purchased outright by Mr. Selznick for $100,000 in cash. One share of common stock will be included without charge with all purchases of preferred stock.

The announcement of National Picture Theaters, Inc., lifts the veil of mystery which has surrounded the recent advertisements in which Lewis J. Selznick offered to wager $100,000—that he could make one plus one equal three.

The formation of National Picture Theaters, Inc., is designed to effect a gigantic merger of motion picture theater owners, granting each individual member the proportionate power of management which will govern the activities of the collective body.

The officers of the company will consist of a president, a first vice-president, additional vice-presidents and directors selected solely from exhibitor stockholders, and an executive committee of the board of directors.

To insure the active co-operation and whole-hearted support of the exhibitors who are elected vice-presidents or directors of the company and as an added assurance that these officers are financially committed to the success of the enterprise, each of the officers will subscribe to a fixed number of shares, according to the importance of their territories.

National Picture Theaters, Inc., will make its own productions and will purchase complete pictures of conceded merit. Distribution will be through Select Pictures Corporation. Foreign distribution will form an important part of the organization's sales drives.

Members and non-members of the company will receive the full benefits of intensive exploitation and personal service aid, several innovations in which are to be announced later.

The formation of National Picture Theaters, Inc., is the culmination of Lewis J. Selznick's cherished ideal based on his intimate study of the requirements of exhibitors.

O. HENRY FILMS

Vitagraph Releasing Feature Every Two Weeks

Vitagraph has just completed three more of its two-reel subjects made from the O. Henry stories. They are "The Friendly Call," "The Roads We Take" and "The Day Resurgent." Although widely different in theme each is a gem, and each again demonstrates the adaptibility of the works of this master of short stories to the screen.

"The Roads We Take" and "The Day Resurgent" were adapted to the screen by Robert Sanborn who has made a specialty of the O. Henry stories. Lucien Hubbard adapted "The Friendly Call." Like all others produced by Vitagraph they are clean and wholesome and will appeal to persons in all walks of life. That is one of the pleasing features of O. Henry's works.

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Sol Lesser Exchange Moves

The Sol Lesser Exchange, which until now has maintained temporary headquarters in the Longacre Building, has taken new offices at 729 Seventh Avenue, where it will book "Yankee Doodle in Berlin" and the Mack Sennett Bathing Girls and other pictures which they are preparing for release. Louis Weinberg, formerly of the Fox Film Corporation, has been engaged as salesman for the New York territory.

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Titles of Pictures Changed

Myron Selznick announces the changing of two forhtcoming Selznick productions. "The Girl from Out Yonder," which is Olive Thomas' fourth vehicle, will hereafter be known as "Out Yonder," and the title of "Love," Elaine Hammerstein's second Selznick picture, has been changed to "Greater Than Fame."

Selznick Presents Floral Piece to Capitol

One of the most talked-of features surrounding the gala opening of the Capitol Theater, Friday night, was the gigantic floral piece presented the management of theater by Lewis J. Selznick. The token was a replica, in flowers, of the dome of the United States Capitol, and was placed in the lobby of the world's largest amusement palace.

Besides the representation given Selznick Pictures by the floral piece, all of the Selznick stars and Selznick and Select officials were in attendance at the premiere. The stars among the gathering included Olive Thomas, Elsie Janis, Elaine Hammerstein, Eugene O'Brien and Owen Moore.

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Harry Morey's Next

"A Very Righteous Man" will probably be Harry T. Morey's next Vitagraph feature, following a picture he recently completed in the mountains of North Carolina. It is based on a story of the North woods by Alice Tildesley which was published as a serial in the Saturday Evening Post. The picture version has been made by W. B. Lamb. Edwin L. Hollywood will direct.

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Gets "Great Accident"

The picture rights to "The Great Accident," by Ben Ames Williams, have been purchased by Goldwyn Pictures Corporation. This is the second of Mr. Williams' stories to be secured by Goldwyn, the other being "Jubilo," recently completed, with Will Rogers as the star.

HUGE CAMPAIGN

"Universal Holiday Season" to be Tremendous Event

The Universal Film Company, according to Carl Laemmle, its president, will begin on Nov. 15th what is said to be the biggest advertising and exploitation campaign ever attempted by a motion picture company. The campaign is to be carried on under the title of "Universal Holiday Season."

Each of Universal's exploitation publicity managers will originate some novel idea and the New York office already has a number of unique plans ready to assist them. A number of large department stores throughout the country will advocate a Universal holiday and they will be given the use of the Universal posters.

One of the greatest publicity events planned is the Universal Holiday Season Tag-day. No money will be collected, but those desiring to contribute when tagged will be asked to give their money to the Salvation Army or some other worthy charity.

Sandwichmen will be employed and special advertising vehicles will be employed. In fact, no possible novel plan will be overlooked.

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Capitol Ushers Strike

There was some excitement around the Capitol Theater last Friday night when the ushers of the new house went on a strike. About twenty of the thirty-two ushers walked out when Managing Director Bowes refused to take down placards and announcements that no tips were to be received by the ushers. The boys when accepting the job of ushering agreed to work without tips, but just the same have been accepting whatever coin was slipped to them by patrons during the show. They kicked against the public announcement. The police had to take a hand in the strike, with one arrest made. Manager Charles Reiss has filled the places of the striking ushers.

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Carewe to Do "Rio Grande"

Edwin Carewe has secured the motion picture rights to Augustus Thomas' stage success, "Rio Grande." In order to film the scenes in their original setting, Mr. Carewe has gone to California, where he will remain a year and make four pictures.

"THE GAY OLD DOG"

Hobart Henley's Picture Marks An Epoch On Screen

Hobart Henley, with the co-operation of Mrs. Sidney Drew and John Cumberland, has produced a remarkable picture in "The Gay Old Dog." It is devoid of the conventional sentimentality and melodramatcs. It makes no pretensions as a problem drama. There is nothing of the customary heroics and villainies of screen plays in it. But it tells a story of ordinary people, moving in an ordinary environment, with realism and graphic power. It keeps faithfully to the text of the original story by Edna Ferber. Its very simplicity makes it fascinating.

Indeed, "The Gay Old Dog" may be said to mark an epoch in picturedom. It may usher in a new day when directors and producers will attempt to adapt their offerings to life rather than to hectic romance that is as obvious and heavy-handed in its color and characterization as in the treatment of its theme.

However, "The Gay Old Dog" is not lacking in interest. It leaves an impression not unlike that upon reading Arnold Bennett's stories of the Five Towns. It tells of simple, everyday people who live little, monotonous lives. And its central character of the man who came into this inheritance of joy and happiness late in life is acted superbly by John Cumberland. The actor contributes a humanness that is at all times convincing. He is a real picture find, is Cumberland, for he knows how to blend humor and pathos.

Mrs. Sidney Drew's adaptation has been handled with adroitness and with attention always to the spirit and atmosphere of the story. And her subtitles are in keeping with the mood. Mr. Henley's direction was splendid throughout. His details are magnificent in their accuracy and charm. Reid.

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Kincaid Elected Mayor

Elmer A. Kincaid, of Mt. Vernon, N. Y., owner of the Craftsman Film Laboratory in New York City, was elected mayor of Mt. Vernon on the Republican ticket. His plurality was over 2,000, which is said to be unusually large for this city.

FIRST GOLDWYN EASTERN FILMS

Robert B. McIntyre in Charge of Production Department Here—"Partners of the Night" First Picture

THE Goldwyn Pictures Corporation has acted quickly on its recent decision to make pictures in the East as well as at Culver City. The officials of the company have appointed Robert B. McIntyre production manager in the East, and he is now busily engaged in arranging details for the first eastern Goldwyn production since the company established the California plant. The picture which has been selected is "Partners of the Night," by Leroy Scott.

Mr. McIntyre returned last week from a three months' trip to the Coast, where he has been studying Goldwyn production methods with a view to applying them to his work here. Previous to Mr. McIntyre's association with Goldwyn, he was with World Films for more than six years.

At present, plans for the production of "Partners of the Night" are going ahead at a rapid pace, and Mr. McIntyre has almost completed assembling his working staff and cameramen. Besides the details involved in building up an extensive department, Mr. McIntyre has held several conference with Eugene Mullin, head of the Goldwyn eastern scenario department; Leroy Scott, Rex Beach and Paul Scardon, who will direct the production.

As the Goldwyn company has come to no definite arrangement as to the location of its eastern plant, the picure that is about to go into production will be "shot" at the Biograph studios in the Bronx.

New Schenectady Mayor Elected On Sunday Movie Platform Fight
Catherine Calvert To Star In Pictures For Newly Organized Films, Inc.
Collette and Demarest May Succeed Toney and Norman At the Capitol
Denial Made That Spiegel Film Interest Has Asquired Cohan Theater
Showing Of "Eyes Of Youth," New C. K. Young Film, Made Thursday

UNIVERSAL APPEALS IN SUIT

Film Company Claims It Did Not Violate Law in Displaying Grace Humiston's Picture

GRACE HUMISTON, who figured so prominently in the Ruth Cruger murder case, brought court action against the Universal for using her name and picture without her consent. The case was tried before a jury which rendered a verdict whereby Mrs. Humiston obtained an interlocutory judgment granting injunction and directing an assessment of damages. The Universal appealed, with the argument for the appeal now before the Appellate Division of the Supreme Court.

Mrs. Humiston stopped the Universal from using her name and picture as news in a film depicting current events as well as displaying her name and picture on certain posters used to announce the subjects of current interest exhibited by the film.

The appellants contend that the original and absolute common-law right to use the name and picture of another for any purpose is limited by the statute only to the extent of prohibiting a use "for advertising purposes or for the purposes of the trade." They claim they did not violate the Sections 50 and 51 of the Civil Rights Law under which the Humiston action was brought.

The Humiston lawyer (Edward K. Summerwell) also contends that the privacy law was violated.

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FILM IS BIG HIT IN WASHINGTON

Novel Exploitation for "Soldiers of Fortune"

Novel exploitation of Realart's special, "Soldiers of Fortune," an Allan Dwan Production, made the picture a big hit in the home town of President Wilson. By allying the Richard Harding Davis story with a contemporary drive of one of the most prominent social welfare movements in the district, exploitation men were able to bring such patronage to the opening night of "Soldiers of Fortune" that the Garden Theater box-office had to be shut down three times.

In Washington, last week the Trinity Community, one of the most influential and well known social welfare organizations of the city, was having an extensive drive for funds to maintain its Community House. A special benefit performance of "Soldiers of Fortune," arranged by Tom Moore at the Garden Theater, brought the name of Dwan's feature continually into the news columns of all the dailies. At the same time the largest stores in Washington, which had heretofore refused moving picture publicity tieups, now volunteered their services by allowing booths and poster matter of the Trinity Community Drive to be prominently displayed on their premises. "Soldiers of Fortune" as part of the campaign, had the distinction of being the first motion picture to have its publicity pushed by the large department stores of Washington.

Another unusual drawing attraction which helped Realart's Special to its splendid success was the contribution by Arthur Pryor, bandmaster, of a specially composed "Soldiers of Fortune" March.

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One-Eyed Director

George L. Cox, who directed "The Hellion" for the American Film Company, was obliged to undergo a slight operation on one of his eyes just prior to the beginning of work on the big cabaret scenes which figure in that production. He appeared on the set wearing a hlinber over one optic, and he now declares emphatically that our infant industry is no place for a one-eyed director to cultivate compatibility of temper.

. . .

Vignola Here

Robert Vignola has reached New York from the coast and will soon start work on a Cosmopolitan feature, having been signed by International.

Select's New Magazine

Select Pictures Corporation announced to the trade in general and to exhibitors in particular the publication of a new magazine, soon to be issued, namely, "Select Times." The magazine is described as a new departure in motion picture journalism, many new innovations in the way of genuine service and co-operation between the exhibitor and distributor.

"Select Times" is to be an exhibitor's magazine, first, last and always. In this connection, an advisory board, consisting of fifty of the country's leading exhibitors, are to keep the pages of "Select Times" continually filled with brisk and breezy reading matter relating to exploitation, showmanship, service and other kindred subjects which go hand in hand with the successful presentation with motion pictures. The magazine will be published semi-monthly, and the first issue is scheduled for circulation on Nov. 15th.

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Joe Martin Weds

Mr. and Mrs. Jewel Company announce the marriage of their daughter, Topsy Tree, to Joe Martin, Esq., son of Mr. and Mrs. Universal of California. Joe is the highest paid and most capable monkey actor in the motion picture business. His wife, for we may call her that now, is also well known in picture circles as a comedienne. The announcement of this marriage has been expected for some time in vitw of the fact that Mr. Martin has paid frequent visits to the home of Miss Tree at the L-Ko lot, recently.

. . .

Room for Directors

Arthur H. Jacobs has introduced a decided novelty at his offices at 145 West 45th Street, having established a special casting room for directors. This department is fitted with desks and telephones and stenographer, so that directors may utilize it as their casting headquarters when engaging people for their productions.

. . .

Mae Murray with International

Mae Murray has signed a contract with the International Film Company and will appear in Cosmopolitan Productions. Robert Z. Leonard will probably direct Miss Murray in some of her features for this company.

For their excellent work in Cosmo

NEW COMPANY

Lester Park and Edward Whiteside to Produce

Lester Park and Edward Whiteside have formed a new motion picture producing organization. Work will soon be started on the first production, an original story by Willard King Bradley, entitled "Empty Arms."

Gail Kane and Thurston Hall will be co-starred in the picture, which will be directed by Frank Reicher. Others in the cast are J. Herbert Frank, Warren Chandler, Howard Truesdell, Mme. Kelvah and Beverly Bruce.

A new studio in New Rochelle has been acquired by the organization.

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City May Buy Film

The Health Department of the City of New York may purchase "Some Wild Oats" from the Social Hygienic Films of America, Inc., of 1476 Broadway, which distributes the big seven-reeled subject for Samuel Cummins. The picture was made under the supervision of the city health department, the intention of the department being, in the event of its purchase, to exhibit the film free to the public in a big Broadway ohuse, or maybe charge a small admission to cover the expense. It's up to the City Budget to provide for the "buy."

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Winchell Smith Play

Earle Williams reached New York from Vitagraph's West Coast studio last week and immediately began work on "The Fortune Hunter," the play by Winchell Smith in which he will play the title role. Vitagraph has provided him with a strong supporting cast headed by Jean Paige, who recently has been leading woman for Harry T. Morey, and Earl Metcalf, an oldtime favorite and star of many productions.

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Here With New Film

Robert McLaughlin, author of "The House Without Children," in company with his director, Sam Brodsky, is due in New York with the second Argus-McLaughlin production, "Those Endearing Young Charms."

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In Curtis Pictures

"Who's Your Brother?" the Curtis Pictures Corporation picture which John Adolfi has just put on the market, has Edith Taliaferro in the stellar role.

PLAN NOVEL EXPLOITATION

Elsie Janis to Lead American Legion Convention

An example of the type of exploitation which Selznick Pictures Corporation is now giving to exhibitors everywhere will be evidenced in the forthcoming convention of the American Legion, to be held in Minneapolis on Nov. 10th, 11th and 12th.

Elsie Janis, Selznick star and honorary member of the American Legion, has accepted an invitation to personally appear at the convention. She will assist in the drive for membership and will serve as a pivot for an exploitation campaign to be launched by Select's Minneapolis exploitation representative, describing Elsie Janis as "A Regular Girl," the title of her initial release under the Selznick banner.

Included in the plans for exploiting Miss Janis in Minneapolis is the distribution of fifty thousand "Pershng-Janis" tags simflar to those circulated on Fifth Avenue during the recent Pershing parade. The tags are printed in red, white and blue, and bear photos of Pershing and Miss Janis, beneath which appear the wording: "He's a Regular General"; "She's a Regular Girl."

Miss Janis will participate in the public mass meetings to be held by the American Legion officials and will also entertain the members in one of her song and dance numbers.

Select's Minneapolis office will supply a print of "A Regular Girl" for exclusive exhibition to the American Legion delegates.

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Mae Marsh to Return

Mae Marsh, the picture star, who has been out of the screen limelight owing to a visitation of the stork in the Marsh home (Miss Marsh in private life being the wife of Louis Lee Arms, the newspaper writer), is returning to the films. Miss Marsh is now under contract to L. J. Gasnier, with Robertson-Cole to distribute the Marsh subjects. Miss Marsh is expected to start work after the first of the year.

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Opens Executive Office

Sol Lesser, now in Los Angeles, has established a permanent executive office in addition to the exchange he already maintains in Los Angeles, with Harry B. Caulfield as its manager.

SELZNICK EXPANDS INTERESTS

Republic Distributing Corporation With Twenty-two Exchanges Formed—To Have Own Office

LEWIS J. SELZNICK'S swiftty extending interestests in the moving picture industry reached out in a new direction last week, with the formation of the Republic Distributing Corporation, a tremendous picture organization which begins with twenty-two exchanges in active operation. Brinton N. Busch, for several years a prominent factor in the picture business, is president and general manager of the Republic, but Mr. Selznick will be in full control as advisory director.

The new company will have no connection with Select, and will conduct its business in separate exchanges, handling a complete line of releases from the home office at 130 West 46th Street, New York. In order that it may be ready to engage in business immediately. the company has taken over from the World Film Corporation its entire list of exchanges, which cover the United States through twenty-two key cities.

Mr. Busch makes the following statement of the general policy of the Republic Distributing Corporation:

"Our plan is to distribute the highest grade independent productions we can secure. We are in the market for the best. We have engaged twenty-two branch managers who have made reputations for square dealing with exhibitors and who have reputations for efficient service."

BROADWAY PICTURE PROGRAMS AND MUSIC

BY M. M. HANSFORD

For Your Theater—Complete Picture Programs Built Around the Big Features as Shown on Broadway—You Can Get Much Valuable Help from These Programs in Planning Your Own Show.

At the Rivoli—"John Petticoats—Paramount—William S. Hart

The Rivoli overture for the week is the Second Hungarian Rhapsody by Liszt, conducted by Erno Rapee and Joseph Littau. This is followed by the Rivoli Pictorial, opening with some exclusive pictures from Austria. The accompaniment is taken from the "Blue Danube" waltz, and next comes some colored strips of street and peasant life in Holland, for which the orchestra uses selections from "In Holland" suite by Kriens. A panorama of an immense duck farm whets the appetite, aided by the "Chicken Cackle" in the orchestra. The usual "Mutt and Jeff" cartoon cuts in here, being a black and white version of how they run a restaurant of the "ham and" type. "My Tambourine Girl," "Skaters," "Chicken Reel" and "Smiles and Chuckles" accompany this picture. The news closes with shots of King Albert's visit to Washington, a stirring march, "On to Plattsburg," being used for the accompaniment. The only vocal offering this week is Emanuel List in "The Sunshine of Your Smile." This is sung before a beautiful setting, showing an interior of the impressionistic order, particularly rich in color.

The feature place this week is devoted to that master-craftsman, William S. Hart, in a Paramount-Artcraft picture, "John Petticoats." This is an Ince production, and has to do with material quite different from the usual Hart line. Nothing more or less than the buying of a frock shop by the erstwhile badgood man of the arid sands. Probably just because of this difference lies the charm of the picture. The contrasts are great, but Hart carries off the honors, even though he has to dive off the old dock and bring the girl safely to land. In the cast are Walt Whitman, George Webb, Winifred Westover, Ethel Shannon and Andrew Arbuckle. The music opens up with "Dutch Windmill" by Kriens, then for the dance, "Pop Goes the Weasel," and Arkansas Traveller" for Hart's exhibition of the dancing art as he knows it. Then comes with the action, "Porcupine Patrol," "Dixie Bound" "Valley of Poppies," "Gardenia," "And Yet" and that new hit of Broadway, "Patches." The music generally for the picture must be rather on the light order, with one or two exceptions. Players will have no trouble setting it.

The orchestra follows the feature in a novelty offering in Lake's "Evolution of Dixie," showing how Dixie came to be and how it travelled to Broadway and worked itself into a jazz; in fact Lake makes it cavort all over the works and the result is a highly amusing composition. The orchestra did it full justice, the men seeming to enjoy the performance as much as the audience. The comedy place is occupied by Mr. and Mrs. Carter De Haven, who are rapidly assuming a definite place of popularity on Broadway. This latest sketch is called "Moving Day" and depicts the woes of movers along about the first of October. The two leading stars do ample justice to the thrills of such an occasion, and the audience laughs in sympathy. The music used includes "Yankee Girl," "Granny," "Step with Pep," "N'Everything," "Sensation" and "Goulash." The closing organ solo played by Professor Swinnen is the "Military Polonaise" by Chopin.

At the Capitol—"The Brat"—Metro—Nazimova

The feature picture this week at the Capitol is Nazimova's "The Brat," an adaptation of the Morosco success, the screen version having been done by Charles Bryant. It is a story of an author, who is so wrapped up in his work that he forgets to eat. But he lacks one type and through a visit to the Night Court, he sees a girl who is likely to furnish him with local color and the proper dialogue. She is given a home in the author's house, much to the astonishment of the highbrow family, including the author's fiancee. Many capers are cut by the "Brat," as story progresses, and in the end the author finds himself in love with the erstwhile chorus girl.

Nazimova is seen in a different role than is her custom. From fantastic makeup she acts in her own face, so to speak, in this last picture. Many picture fans will welcome this fact, as it gives them a chance to see what she really looks like. She does a light, happy-go-lucky part in this feature, and there are only a few suggestions of the wistful face used in her other work. But the part is charmingly done and there is a freshness about the story that brings a sense of youth and springtime, and there are many hearty laughs in the various situations. Charles Bryant plays the author excellently.

The organists, Jores and Berentsen, did some good improvisations for the picture, and their numbers specially set included a movement of the Tschaikowsky Fifth Symphony. Prizma shows some short color subjects before the regular show begins. These included lamp and basket making, skyscapes, the Grand Canyon and styles by the Capitol Girl. Then came a Universal Comedy, with a story running through it about the good ship "Rock and Rye," which showed some rough going on account of no grog. The Capitol Band accompanied this. "Our National Emblem" march by Bayley was played before a Wenger setting, and the regular evening overture was "Il Guarany," by Gomez. A special musical feature was the rendition of the famous sextette from "Lucia" by six soloists of the band.

At the Strand—"Bonds of Love"—Goldwyn—Pauline Frederick

"William Tell" starts the Strand show this week. It is conducted by Carl Edouarde, and there is a scenic setting for the storm effect. The Strand Topical Review follows with views of the miners' strike, including close-ups of men coming out of the mines. The orchestra goes into the "Crisis March" for these scenes. Then a thriller of a girl jumping from a flying plane, the first woman to do such a stunt. Kinograms has an interesting fete in Java, with all hands dressed for exteremely hot weather. A clever cartoon cut in here, giving the last sad rites of "John Barleycorn," then a Pathe-Color of Tangiers, with the orchestra playing "Moorish Serenade." The popular "Topics of the Day" gave its advice and jokes to the music of "Yum Yum" fox trot. This was followed by news from Vienna, where the inhabitants were doing a celebration in honor of the newly-formed Republic. Then came King Albert in Washington. The orchestra played for this the "City of Ballarat" march.

The next number was one of the funny-titled Outing-Chester series, called "She went to see in a Rickshaw." This was a Japanese scenic. The orchestra used "Nel Giappone" ed the last half with "Japanesa" and improvisation. Then came a vocal number, Estelle Carey giving an excellent rendition of Friml's "Giannina Mia" from "The Firefly." Another vocal offering was Carlo Ferretti singing the "Barcarola" from "Gioconda." He sang an encore, as also did Miss Carey, who sang John Barnes Well's "Owl."

The feature for the week is Goldwyn's "Bonds of Love," with Pauline Frederick in the leading role. The story is about a man who still worships the memory of a dead wife. A governess comes into his home and he falls in love with her. A scheming relative tries to put the governess out, but fails. The discovery that the dead wife was not in love with her husband lends a counter-plot that works up the emotional part of the story. The acting is fair throughout. In the cast are Percy Standing, Betty Schade, Leslie Stuart, Charles Clary, Kate Lester and Frankie Lee. The orchestra started with selections from "So Long, Letty," and afterwards using Friml's "Adieu," Borch's "Air de Ballet" and playing for the love theme the "Poem" by Fibich. This latter was first used at title, "Have you forgotten the date?" Other musical numbers used were "Heartthrobs," "Yelva," "Ariadne auf Naxos" and a Chopin "Nocturne." The organ took the picture at title, "At first no cloud," Ralph Brigham playing Kinder's "Idylle," Aulin's "Album Leaf" and Foote's "Nocturne." The orchestra resumed at title, "He knows, but he thinks."

The comedy is a Harold Lloyd, "Bumping into Broadway," which is one of Lloyd's funniest. The music for this included "Laughing Blues," "When a Feller Needs a Friend" and "Hunkatin." The closing organ solo is the "March" from "Queen of Sheba."

At the Rialto—"Turning the Tables"—Paramount Dorothy Gish

The Rialto program opens with selections from "Francesca Da Rimini" by Zandonai as the overture. Hugo Riesenfeld and Nat W. Finston conduct this. A wonderful scenic of the Paramount-Post series, "Sunshine and Shadow," is shown next, with an accompaniment of a Dvorak quintet, played by members of the orchestra. This scenic is a study in light and shade. Anne Rosner sings next the popular "My Hero" from "The Chocolate Soldier." Then comes the Rialto Magazine, opening with an appeal to employ returned soldiers. The orchestra plays "Shoulder to Shoulder" for this. This strip includes shots of the Pacific fleet from an airplane and firing [illegible]-inch guns by night. Then the orchestra goes into Elgar's "March of the Mogul Emperors" for a fete in Java, taken by Kinograms. Indian drums accompany a dance described as being for the tired business man.

A fine subject was a duck farm, showing thousands of ducks ready for Thanksgiving. The orchestra used "The Merry Lark." Then came Gaumont's novel pictures of sharks, taken under water. The music was Sinding's "Rustle of Spring." Next is a line-up of women police in London, with the husband at home taking care of the twins. The orchestra used "Patrol" into the workshop of a doll-maker, until a doll walked across the stage, then Herbert's "Toy March." Then there were scenes of prominent persons in the limelight of the country and a shot of Cardinal Mercier being honored in Detroit, then Pershing shaking hands with King Albert, the orchestra played "El Capitan." Interesting scenes have been received from Prague, showing the homecoming of troops from service in Russia. The orchestra closed the weekly with strains from Smetana's "Bartered Bride."

The New Art Film Company presented Dorothy Gish in "Turning the Tables," a Paramount-Artcraft picture. The cast includes George Fawcett, Raymond Cannon, Fred Warren and Porter Strong. The story is a crazy affair about a lunatic asylum, and with Dorothy Gish's characteristic acting, the viewer scarcely knows whether he is going nutty or not. The orchestra opens up with "Revolutionary Rag" and at title, "Next Door," they change to "Magpie and Parrot." Then came "Me-Ow," "Rainy Day Blues," "Gates of Gladness," "Merry Maiden," "You Bet," "Coo-Coo," "Boy of Mine," "Can You Tame Wild Women," "Lookout Mountain." "Coo-Coo" is the theme.

The comedy is a Pathe, Harold Lloyd in "Bumping into Broadway." The music included "Around the Corner," "Moanin' Trombone," "White Blossom," "Simplicity," "Frivolity," "Oh, What a Whopper," "It's Great to be Married," "Fluffy Ruffles," "Come Across" and "Mary."

Martin Brefel and Edoardo Albano sing the duet from "Forza del Destino." The program closes with "March Triumphal" by Merkel, played by Arthur Depew.

At the Academy

The first half of the Academy program for the current week begins with an organ solo, Massenet's "Elegie," played by the regular organist, Victor Despommier. This number is followed by the Academy Concert Orchestra in selections from Herbert's "Babes in Toyland," under the direction of David Mendoza. A standing feature of the Academy's program is the Fox News recently inaugurated by the Fox forces and fast becoming a prominent asset in leading picture houses. During the screening of this the orchestraa renders appropriate

(*Continued on Page 1779*)

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BE VERY SATISFACTORY STOP SOLDIERS FORTUNE GARDEN STILL PACKING THEM IN STOP CONSTANCE BINNEY MAKING THOUSANDS OTHER FRIENDS AT RIALTO TOM MOORE

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REALART PICTURES

PICTURE FIRST SHOWINGS REPORTED BY WIRE

Received From Every Part of the Country Just Before Going to Press — The Values Great, Good, Fair and Poor *Are An Exact Average*, the Same Terms Being Used in All Wires to Us

Turning the Tables

Paramount-Artcraft, Dorothy Gish, Directed by Elmer Clifton, Scenario by Lois Zellner.

WIRE REPORT—EAST

Box Office Value.....Good
Exhibitor Comments: "Star has large following." "Typical Gish story."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story....Good
Technical Handling.....Well done
Coherence of Narrative.....Clear
Acting .....Good
Scenic Setting.....Excellent
Photography .....Excellent
Quality as a Picture.Above average

WHAT IT IS

When Doris discovers that her aunt, who is also her guardian, is misusing her fortune, she is quite provoked. But aunty forestalls any action by declaring Doris of unsound mind and sending her to a sanatorium. On the way, however, Doris changes clothes with the nurse, and then the fun begins. Eventually justice reigns supreme, and a romantic marriage ensues.

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The Long Arm of Mannister

Pioneer, Henry Walthall, Directed by Bertram Bracken, Adapted from the Novel by E. Phillips Oppenheim

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor's Comments: "One of the best things Walthall has done." "Fine acting." "Splendid production."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Quality as a Picture.....Good

WHAT IT IS

A band of enemies undertake to ruin Mannister. They make his wife think he is faithless, and she elopes with a scoundrel, only to be followed around the world by her husband. Eventually everybody who has had a hand in his domestic and financial run is made to feel the force of his vengeance.

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Poor Relations

Robertson-Cole, Florence Vidor, Written and Directed by King Vidor.

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Story has no action." "Full of heart interest."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story.....Fair
Technical Handling.....Good
Coherence of Narrative.....Fair
Acting .....Good
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Excellent
Quality as a Picture.....Fair

WHAT IT IS

A country girl goes to the city and makes a success of her career as an artist. Eventually she marries a rich man, but when her poor country relations come to visit her, her husband is very much upset by them. So she goes back to her old home, and after she has been gone awhile, friend husband comes after her and begins to realize that her viewpoint was right.

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Bonds of Love

Goldwyn, Pauline Frederick, Directed by Reginald Barker, Scenario by Louis Sherwin.

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Frederick always draws well." "Unusually good story." "Up to standard."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Interesting picture well done." "Star delightful in congenial role."

WHAT IT IS

A woman marries a widower with a child, and in spite of the general opinion regarding step-mothers, she grows to have a deep love for her husband's child. When the time comes to test her genuine affection, she is strong enough to sacrifice herself for the little one's welfare.

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The Black Circle

World, Creighton Hale, Directed by Frank Keicher.

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Interesting picture." "Hale popular with certain class." "Very melodramatic."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest of Story...Slight
Technical Handling.....Fair
Coherence of Narrative.....Fair
Acting. . .....Fair
Scenic Setting.....Fair
Photography .....Mediocre
Atmospheric Quality.....Fair
Quality as a Picture.....Fair

WHAT IT IS

A young newspaper reporter and reportess swap assignments and get fired, whereupon they proceed to the rural districts and handle the would-be sheriff's publicity. Crooked officials are exposed, the "gang" is rounded up, the candidate is elected, and the young couple marry.

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In Honor's Web

Vitagraph, Harry T. Morey, Directed by Paul Scardon, Scenario by Sam Taylor.

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Patrons well pleased." "Star well liked."

WHAT IT IS

A young man interferes between a vilain and a girl who is to marry the young man's brother. When the villain is found murdered, the young man is accused, and because he believes the girl is the guilty one, he keeps silence. Eventually the real murderer confesses and the girl throws over the young man's brother in favor of the young man himself.

Twenty-three and a Half Hour's Leave

Paramount-Artcraft, Douglas MacLean and Doris May, Scenario by Agnes C. Johnson.

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "One of the best pictures ever shown here." "Audience wildly enthusiastic."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest of Story...Slight
Technical Handling.....Fair
Coherence of Narrative.....Good
Acting .....Fair
Scenic Setting.....Good
Photography .....Good
Atmospheric Quality.....Fair
Quality as a Picture.....Good

WHAT IT IS

The plot revolves around Sergeant Billy Gray's bet that he will break muffins with the general within twenty-four hours—and the fact that Sergeant Billy, with his practical joking, previously has called down upon himself the unwelcome attention of the choleric general, adds to his difficulties and to the merriment of the play. Of course, Gray wins his bet—and the general's daughter, besides.

. . .

Me and Captain Kidd

World, Evelyn Greeley, Directed by Oscar Apfel, Scenario by J. Clarkson Miller.

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Full of romance." "Holds the interest."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest of Story...Slight
Technical Handling.....Fair
Coherence of Narrative...Adequate
Acting .....Fair
Scenic Setting.....Effective
Photography .....Good
Atmospheric Quality.....Fair
Quality as a Picture.....Fair

WHAT IT IS

A girl and boy set off together to find hidden treasure, and when they get back home the girl's family insist on their marrying. After the ceremony they are parted, and eight years later they meet and, without recognizing each other, fall in love and all ends well.

. . .

Should a Husband Forgive

Fox, Miriam Cooper, Written and Directed by R. A. Walsh.

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Miriam Cooper pleasing." "Thrilling story." "Plenty of action."

WHAT IT IS

A wife is afraid to tell her husband of her past because he is unforgiving. Years later, her son casts aside the girl he loves because appearances seem against her. But, in spite of his action, she rides his horse to victory in a crucial race, and saves him from a plot.

Bonnie, Bonnie Lassie

Universal, Mary MacLaren, Directed by Tod Browing, Scenario by Violet Clark.

WIRE REPORTS—CANADA

Box Office Value.....Good
Exhibitor Comments: "Bright and entertaining."

NATIONAL BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest of Story....Good
Technical Handling.....Excellent
Coherence of Narrative.....Good
Acting .....Good
Scenic Setting.....Excellent
Photography .....Excellent
Quality as a Picture.....Very good

. . .

WHAT IT IS

When her grandfather wanted to marry her to his nephew, the boy ran away from her without even seeing her. Later when she also had run away, they met and fell in love. As he was slow about it, she did the proposing and was turned down because he was poor. So she was very much hurt and ran away again. However, everything ends well, and even grandfather is pleased.

John Petticoats

Paramount-Artcraft, William S. Hart, Directed by Lambert Hillyer, Scenario by C. Gardner Sullivan.

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Good comedy play." "Hart in a somewhat different part."

WHAT IT IS

It is something of a shock to all concerned when a rough-and-ready lumber-jack wakes up one fine morning and finds himself the heir to a modiste shop in New Orleans. How he attempts to strike a compromise with society ways, forms the background for a romance.

. . .

Oil Paintings for Film

Kraus Manufacturing Company has just finished a series of ten striking oil paintings on "The House Without Children," to be used in conjunction with road-shows of the McLaughlin feoture.

Robert W. Priest, selling agent for "The House Without Children," was so delighted with the sales value of the Kraus paintings that he immediately placed an order for one hundred sets of ten each, which will in turn be supplied to buyers at cost.

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Stromberg Succeeds Bartlett

Hunt Stromberg, who has been in charge of the exploitation department at the Selznick offices, has been appointed by Sam E. Morris to succeed Randolph Bartlett as director of publicity and advertising for the Select Pictures Corporation. Mr. Stromberg's new position consists of supervision of exploitation, advertising and publicity, with the title of director of these departments.

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Demand for Elks' Film

Demands are pouring in from all parts of the United States for "The Way Back," the five-reeled Elks' film, which has been endorsed by the National Elks' War Relief Commission. Since the picture was first shown a number of additions have been made, with one scene showing the reception to General Pershing in the lodge rooms of New York Lodge No. 1.

LITTLE TRIPS TO LOS ANGELES STUDIOS

BY BARRYMORE

For the second production starring Lew Cody, "The Butterfly Man" which is being directed by Ida May Parke, that actor-producer thinks he has found the "most beautiful woman." She is Christina Pereda, a Castilian senorita who formerly appeared upon the New York stage in "The Land of Joy," a musical extravaganza, for which she was brought to this country as a solo dancer.

What California, a land bristling with striking fine looking women, drawn thither by the movies, thinks of the beauty of Fritzi Brunette is shown by the fact that the Hollywood Hotel, one of the largest and most fashionable resorts in the west has a life-size oil painting of this actress hanging prominently in its spacious lounging room.

One of the first things done by Madge Kennedy on her return to the Goldwyn studios in California after an eastern visit was an urgent request that she might again have Clarence Badger as her director. Great was her disappointment to be told that the cowboy star, Will Rogers, had "beaten her to it." For comedy drama on the screen Badger has few peers among the directors.

A notable galaxy of players will be seen in the forthcoming Universal production "The Trifiers," chief among whom are the beautiful Kathleen Kirkham, Edith Roberts, Forrest Stanley and Charles Arling. The story is a contrast in the lives of the workers and idlers in present-day life.

Another of Sir Gilbert Parker's books has been translated to the screen. "You Never Know Your Luck," made by the Sunset company of San Antonio, Texas, has House Peters in the principal role.

Singer's Midgets, famous vaudeville liliputians, and their dwarf elephants and ponies are to make film plays for Fox.

"Dr. Jekyll and Mr. Hyde" is to reach the screen, and John Barrymore has been picked for Mansfield's famous role.

Jack Gilbert has a prominent role in Mary Pickford's third picture for the First National, "Heart of the Hills," from the story by John Fox, Jr., which has just been completed. Also in the cast are Harold Goodwin, Allan Sears and Sam DeGrasse.

For the filming of Rex Beach's great story, "The Silver Horde," Director Frank Lloyd secured the services of Robert D. MacLean, whom playgoers will remember as one of the great Shakespearian actors of America. MacLean, who was Brutus in William Faversham's magnificent production of "Julius Caesar," is a very handsome man of heroic physique, and has a splendid part in Lloyd's picture.

"Ladies Must Live" will be the title of the next George Loane Tucker production. While it will be a composite of two books and a play, it is said, its chief basis is a story by Alice Duer Miller, Jack Gilbert and Leatrice Joy have important parts, also Arnold Gregg, who is said to bear a remarkable resemblance to Wallace Reid.

There is much speculation concerning the future status of Elinor Fair. It is confirmed that "Tin Pan Alley," which she has just completed, was her last Fox film, but everyone around the beautiful young star is secretive about her future plans.

Harry E. Weil, who was Frank Lloyd's assistant in the making of "Les Miserables," one of the greatest pictures ever produced, has rejoined that director at the Goldwyn studio. Weil fought at Chateau Thierry and in other engagements, and has only now received his discharge from the army.

"The Invisible Ray" will be the title of the serial to be produced by the Frohman company with Ruth Clifford in the star part.

Mildred Harris Chaplin's entrance to the ranks of stars will be notable if a strong supporting cast will count—and of course it will. In it are Bertram Grassby, Milton Sills and Mary Alden, a trio of rare ability. Grassby is doing the fifth of a string of character parts radically different in nature, with various producers. Some versatility.

SPECIALLY ADAPTED TO PHOTO PLAYING

SPANISH NUMBERS

Night in Seville, Albeniz,	Boston Music Co.
In the Tavern, Jensen,	Schirmer
Silhouettes No. 1, Hadley,	Carl Fisher
Moorish March, Moszkowski,	Carl Fisher
La Feria, suite, Lacome,	Carl Fisher
Danza d'Amore, Soro,	Schirmer
San Diego, Edwards,	Remick
Habanera, Chabrier,	Carl Fisher
Tango in D, Albeniz,	Boston Music Co.
Mexican Kisses, Roberts,	Carl Fisher
Mexicana, Herbert,	Belwin

Elsie Ferguson Not Ill

It is denied at the Partmount-Artcraft studio that Elsie Ferguson was ill in a hospital. Miss Ferguson in private life is Mrs. Thomas B. Clarke, Jr. Many of her friends believed she was the Mrs. Clarke who was ill in Roosevelt Hospital. It was said, however, that she was in the studio recently, in excellent health. At the hospital, too, it was said the Mrs. Clarke there was not Miss Ferguson.

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Building a Second Capitol

Hugh J. Ward has made an announcement that the J. C. Williamson, Ltd., which controls ten big theaters in Australia and New Zealand, offering different kinds of amusement policies, is to build a big picture house in Melbourne that will be a second Capitol (Broadway and 51st Street, New York) in point of size and construction.

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Musicians On Strike

Musicians in Toledo who are connected with photoplays have gone on strike, demanding that the first-run theaters employ orchestras instead of organists, as at the present time.

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Vitagraph Serial

"The Invisible Hand" is the title selected by Albert E. Smith, president of Vitagraph, for the new Antonio Moreno serial which is now well under way at Vitagraph's studio at Hollywood, Calif.

B'WAY PROGRAMS

(*Continued from page 1776*)

music. The ever popular "Mutt and Jeff" are there, of course, in a thriller called "Was She a Wife." One of the great drawing cards of the Fox work on Fourteenth Street is the two-feature policy for every day. This draws huge crowds. This week the features are "Should a Husband Forgive?" and Harry Morey in "In Honor's Web" for the first half. Musical patrons are given a treat in the Cosmopolitan Trio, consisting of Pampeo Tomasini, Bessie McCoy and Fernando Guarneri, in special selections of a high class. The Concert orchestra adds the "Fingals Cave" overture by Mendelssohn, with special effects. Two comedies enliven the audience, a Vitagraph, "Whiz and Whiskers" and a Rolin, "All at Sea." The principal comedy each day is accompanied by the Dixie Jazz Band.

The second half of the week is started off with a Chopin "Prelude" on the organ, the orchestral selections being the same. A Travelogue is introduced after the first overture and then the Fox News. A big feature is Norma Talmadge in "The Isle of Conquest," lately shown at the Rivoli Theater on Broadway. The comedy is a Merit, "The Gas Attack." Pearl White is shown in her new million-dollar serial, "The Black Secret," and Sessue Hayakawa is another feature in "The Illustrious Prince." The Academy has been treated to a new dress of paint and several huge electric signs have been installed, proving that business was never better.

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Predicts Success

Realart Pictures Corporation has received word from officials of the Mayflower Photoplay Corporation, that George Loane Tucker, director of "The Miracle Man," has predicted that "Soldiers of Fortune" an Allan Dwan Production, will rank as one of the big successes of the season. Both productions were made in California, and Mr. Tucker was with Allan Dwan when the latter saw the finished print of his picture before he sent it East to Realart.

FIRST SHOWING BY WIRE SUMMARY OF LAST TWO WEEKS

Broken Blossoms, United Artists	(EAST)	**Great**—"Packed them in." "Picture's reputation drew." "A great picture." (SOUTH) **Good**—"Fame of picture reached here and proved fine attraction." "Best picture in some time."
Crooked Straight, Param.-Art.	(EAST)	**Good**—"Ray can be counted on for full houses." "Picture fits Ray and Ray fits picture."
Dangerous Waters, Ex. Mut'l	(EAST)	**Good**—"Desmond adds materially to his popularity in this picture."
False Faces, Param.	(EAST)	**Great**—"Gripping story." (CENTRAL) **Great**—"Splendid picture." "Fine acting." (WEST) **Good**—"Walthall very popular."
Flame of the Desert, Goldwyn	(EAST)	**Good**—"Farrar a sure drawing card." "Story fits Star." "Well directed."
Gamblers, Vita.	(EAST)	**Good**—"As good as stage production."
Gray Towers Mystery	(SOUTH)	**Good**—"Interesting." "Good picture of the West."
His Father's Wife, World	(EAST)	**Good**—"Elvidge does good work." "Good cast." "Pleasing little story."
Isle of Conquest, Select	(EAST)	**Good**—"N. Talmadge's popularity a big box office pull." "Story well done." "Did great business."
Love Hunger, Hodkinson	(EAST)	**Good**—"My clientele like Lillian Walker." "She always pulls." (CENTRAL) **Good**—"Walker at her best." "Pleasing."
Man's Country, Ex. Mut'l	(EAST)	**Fair**—"Same old stuff." "A western that has no originality."
Mystery of the Yellow Room, Realart	(EAST)	**Good**—"Holds the interest throughout." "Excellent mystery story."
Open Door, Robt'n-Cole	(EAST)	**Good**—"Unusual story." "Full of heart interest."
Please Get Married, Metro.	(CENTRAL)	**Good**—"Fine picture." "Will please most fastidious audience." (SOUTH) **Good**—"Seemed to please." "Picture went well."
Sacred Silence, Fox	(CENTRAL)	**Good**—"Fine production." "Big show." "Entertaining."
Sadie Love, Param.-Art	(EAST)	**Good**—"Burke always a favorite." "Popularity of play drew."
Volcano, Hodkinson	(EAST)	**Good**—"Advertising pictures author, Augustus Thomas, helped." "Held the interest." "Baird fine."
What Every Woman Learns, Param-Art.	(EAST)	**Good**—"Bennett charming." "Entertaining picture."
When Bearcat Went Dry, World	(EAST)	**Good**—"Thrills." "Exciting." "Interesting." (SOUTH) **Good**—"Charles Neville Buck, the author, well known here." "A thriller by a popular Kentucky author."
Winchester Woman, Vita.	(CANADA)	**Good**—"Good story." "Original plot." "Joyce liked."

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